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10 German Savings Bank Building, Union Square, New York.

THE THEATRE MAGAZINE

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TO CONTRIBUTORS

ARTICLES—The Editor will be glad to receive for consideration special articles on dramatic or musical sketches of famous actors or singers, etc., etc. Photographs should in all cases be enclosed to insure the return of contributions not found to be available.

PHOTOGRAPHS—All manuscripts submitted should be accompanied when possible by photographs. The publishers invite artists to submit their photographs for production in THE THEATRE. Each photograph should be inscribed on the back with the name of the artist and if in character with that of the character represented.

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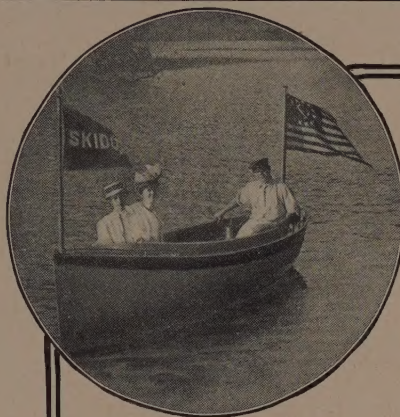
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THE THEATRE

OL. VII., No. 72

NEW YORK, FEBRUARY, 1907

ARTHUR HORNBLow, Editor



ANNA HELD IN "THE PARISIAN MODEL" AT THE BROADWAY THEATRE



George Probert

Amy Sumers

Edward Abeles

SCENE ACT II, "BREWSTER'S MILLIONS," AT THE NEW AMSTERDAM THEATRE

"Nopper" Harrison (George Probert) at the ticker. Unknown to Brewster, whose general manager he is, Probert has played the market in hope of retrieving some of his employment losses. While Brewster is dictating a letter to his stenographer, Harrison enters, sees market quotations and is horrified to find a big slump in his stock

PLAYS and PLAYERS



RITERION. "THE TRUTH." Comedy in 4 acts, by Clyde Fitch. Produced Jan. 7 with this cast:

Warder, William J. Kelly; Roland, William B. Mack; Lindon, George Spink; Butler, Hodgson Taylor; Employee, Fred Harrison; Becky Warder, Clara Bloodgood; Eve Lindon, Mrs. Sam Sothern; Laura Fraser, Elene Foster; Mrs. Genevieve Crespigny, Zelda Sears.

Again we have from Clyde Fitch, in certain qualities, the foremost writer of his day, something so lacking in consistency and substance that it can hardly be called a play at all.

A young married woman, at once artless and artistic in her fibbing, following an instinct derived from her precious old scapegrace of a father, is discovered in a lie of some consequence by her trusting husband and abandoned by him. She takes refuge with her father, who is living on the bounty of a widow who plans to marry him. He is a natural-born lying schemer and communicates with the husband to the effect that the wife is dangerously ill. With the assistance of the widow he gives the room the appearance of one in which an invalid is being tenderly cared for; pillows are arranged, bottles are placed to advantage, and so the web is prepared. The wife is absent when the husband arrives, but when she enters she repudiates the scheme and tells the truth for once, by reason of which miracle the husband forgets the past and "views with delight the promised joys of life's unmeasured way" with his dear spouse. Where is the substance or logic or completeness of this? Is she or is she not going to continue to lie? If

she is a regenerated woman the treatment is palpably false. If her husband is going to love her all the more for the little misconduct standing and to hereafter accept her foible as a token of amiability, weakness only, the treatment is equally wrong.

Mr. Fitch has an almost incomparable lightness of touch, it is not because of it that he so often lacks substance. Consistency and form provide substance. "Box and Cox" has substance in this sense. It is well built. This play is not. No one acquainted with technical principle is going to object to a "well built" play, except that in a given case it means mere conventionality. So far from believing that Mr. Fitch's touch is too light, particularly in the first and the second act of this play of "The Truth" we are inclined to think that the cause of separation should be much more trivial. Whether it be in the writing or in the acting of the play, the impression produced as to the wife is not one of amiability, but of sickening perversity. She is receiving the attention of a man who reeks with self-confident evil design. This man separated from his wife (the girl with the green eyes), and pretends to be trying to bring them together. Is she pretending or is she in earnest? The action could be worked out in either way, but it is worked out too indefinitely. The woman is a fibber and not the amiable liar that comedy demands. At the end of the second act the thread of the action, so far as the husband and wife are concerned, is completely abandoned. The philanderer and the jealous wife, about whom all the trouble is, never appear again.

and are practically never heard of again. The third and fourth acts carry out an almost entirely independent comedy, in which a widow tries to persuade the lying father to marry her. It is good comedy, too, but there is no more comedy for our favorite little liar. No. She puts an end to everything by coming on and proclaiming: "I cannot tell a lie."

William B. Mack played the mendacious old father with all the acidity of a Bismarck herring. It seemed to pain him to lie. This most excellent and distinguished young actor must learn to accommodate himself to circumstances better. If he can imagine himself D'Alroy playing old Eccles he will about strike it. Surely Mr. Fitch has failed for once in his teaching of the people. Zelda Sears as the designing widow was up to the mark, and if the play does not provide for her final union with the impecunious old liar there is no use in good and adequate acting. Mrs. Bloodgood was capable and herself, but failed to take all the fences in her path. Plainly Mr. Fitch does not spend enough time on some of his plays.

ASTOR. "THE STRAIGHT ROAD." A play by Clyde Fitch. Produced Jan. 7, with this cast:

Mary O'Hara, Blanche Walsh; Miss Thompson, Dorothy Dorr; Miss Laner, Louise Closser; Mrs. Finnerty, Helen Lowell; Mike Finnerty, Cornelia M. Blood; Lazy Liz, Jessie Ralph; A Woman, Ethlyn Clemens; Bill Hubbell, Charles Dalton; Douglas Aines, Howard Estabrook; A Street Loafer, Geo. F. Fenmore.

"The Straight Road" is a real play, although somewhat theatrical, tricky and conventional. It is not of the same kind of cloth that Mr. Fitch usually employs in his establishment, but he gives it a novelty and a deftness of treatment that are within the reach of only the artistic and gifted few.

It will be sufficient to recount a few details. A young woman of the slums, whose chief fault is drink and a propensity for hair-pulling, is reclaimed by the girl of wealth who is giving her life to just such work. She puts her in charge of a lame child, who clasps his arms about her neck and finally softens her. The lover of the rich girl, the benevolent actress, makes love to her and brings her into disgrace, when their scene is interrupted, by charging her with shamelessly importuning him. She determines to prove the character of the young man and plans to get him to her room, where he will be discovered and unmasked. He again turns the tables on her. Her own lover breaks in and is about to kill the interloper and her too. She sees that she is lost, and in her hysterical despair determines to return to her old hopeless life of drink. In the gathering darkness she opens a bottle, smashes furniture, and is about to take the downward path when a ray of light falls on a picture of the Virgin Mary. She is saved. This is tricky, of course, but it is not inconsistent with the material. She is finally vindicated.

To a certain extent much of this is trite, but the ordinary and conventional playwright could not provide the scenes, incidents and characters that give a distinction to the play. The Irish landlady alone would be beyond the octave of the ordinary writer. It is true that something like these types may be found in every play of the kind, but there is a difference. While "The Straight Road" does not get entirely out of the rut of slum plays, it will have a certain popularity and serve Miss Walsh. Few of our actresses of rank could play the regenerated girl of the slums so well.

NEW AMSTERDAM. "BREWSTER'S MILLIONS." Dramatization by Winchell Smith and Byron Ongle of George Barr McCutcheon's story. Produced Dec. 31, with this cast:

Archibald Vanderpool, Sumner Gard; Joseph MacCloud, Joseph Woodburn; Frank Dragdon, Willard Howe; Nopper Harrison, George Probert; Mrs. Dan DeMille, Emily Lynton; Horace Pettingill, Gaston Bell; Subway Smith, Jack Devereaux; Rawles, George Clare; Barbara Drew, Olive Murray; Col. Drew, Nestor Lennon; Janice Armstrong, Josephine Park; Margaret Gray, Mary Ryan; Montgomery Brewster, Edward Abeles; Fred Gardner, Leslie Bassett; Mr. Grant, Albert Sackett.

"Thompson and Dundy present Edward Abeles and Company in Winchell Smith and Byron Ongle's dramatization of George McCutcheon's celebrated story, 'Brewster's Millions.' Produced by Frederic Thompson and Winchell Smith. Whether 'Brewster's Millions' is light comedy or farce, or melodrama, we leave to our audiences to decide. The effort has been wholly to amuse, and, incidentally, to uplift, by offering a good



Matzene, Chicago

HENRIETTA CROSMAN IN "ALL-OF-A-SUDDEN PEGGY"

wholesome play. Its faults may be many, but it has the virtue of cleanliness."

These complicated preliminaries on the bill of the play are, for the most part, unnecessary nonsense. This formula or attitude of apology came into use with the introduction of farce-comedy, an essentially American product, about twenty years ago. There was nothing to apologize for then, and there is nothing to apologize for now. If a play is consistent, after its kind, it matters not how new its kind, and entertains from beginning to end, leaving the impression of completeness, it is a play. It does not have to be

patterned after the classic models. Action is synonymous with everything which stirs you, which makes you laugh or weep, and is not a question of rules, although subject to principle always. Disconnected action, of course, cannot make a play; but here we have a play that holds as fast to a single idea as may be conceived.

A man already possessing a million, which he is spending with a lavish hand, is visited by an attorney who announces that a half-forgotten uncle has left him eight or ten million on condition that he spend his present fortune within a year and without explaining his mad extravagance to a soul. Will he succeed and at the same time not lose the girl of his heart? What more does a dramatist want for an action? Why this uncertainty as to their art on the part of Mr. Thompson, Herr Dundy, Monsieur Smith, Señor Ongley and George Barr McCutcheon? Whence comes it that they do not know whether it is "light comedy and farce" or melodrama? Why leave it to the audience to decide? If the effort was "wholly to amuse" why and how uplift? It is wholesome, certainly. The soul may be purged with laughter as well as with the "terror" of tragedy. The complicated preliminary statement that we are considering also frankly implies commercialism. Here is another fallacy about the stage. What is there to be ashamed of in writing or producing a play that makes money provided that it is a good, "wholesome" play? The trouble with the too frankly commercial manager is that he seems to think that the less art there is in a play the more money it will make, whereas the money lies in the art. Will the numerous authors and managers of this play kindly send us a detailed criticism of their own play, pointing out wherein it "violates all the laws of the drama"? The complicated preliminary statement seems to imply that it does. If they are under the impression that it is a phenomenal work of genius that stands above all dramatic law let them permit us to disabuse them. Or perhaps they prefer to take pride in their affected or real ignorance of dramatic writing. It is not an uncommon thing for new writers, with material that takes care of itself, not to know how they wrote a play; but the Lord be merciful to the manager who takes their second play!

"Brewster's Millions" is a good play. We have given the substance of it in a line or two. That cannot be done with a bad play. The scenes are full of good points. The humor of each

situation is obtained to the utmost. Mr. Abeles, as the mad spendthrift, plays it quietly and with artistic discernment. The conditions of the action are genuine. The mad millionaire's reasons for accepting the unusual offer are convincing. The characters are all in earnest. The scene of the third act is on board

of an auxiliary yacht. The millionaire is uneasy lest he may not get rid of all his money and has taken all his friends to European waters. He has failed to get the bank to break him at Monte Carlo. A storm comes up. The captain insists that he can get to port, but the mad millionaire manages to blow the whistle as a signal of distress, knowing that it would summon a vessel that would charge half a million for salvage and thus take his last penny. If the numerous authors and managers of this play should simply call it a fantastic comedy and withdraw their defiant apology they might experience some relief.

MANHATTAN. "THE LAW AND THE MAN." Dramatization of "Les Misérables," by Wilton Lackaye. Produced December 20 with the cast:

M. Madeline, Wilton Lackaye; Fantine, James Mortimer; Sister Simplice, Jewel Power; Javert, Melbourne MacDowell; Fantine, Josephine Sherwood; Champmathieu, F. Pollard; President of the Court, Edwin Hollander; Brevet, John Beck; Chenildieu, Charles Hayne; Cocheville, Joseph Chaille; Thenardier, John D. O'Hara; M. Thenardier, Jeffreys Lewis; Eponine, Louise Everts; Cosette, Gretchen Hamman; M. Gillenormand, Thos. F. Fallon; Mlle. Gillenormand, Sara Sanders; Marius, William Lamp; Theodile, Miller; Basque, Ralph Lansing; Cosette, Josephine Sherwood.

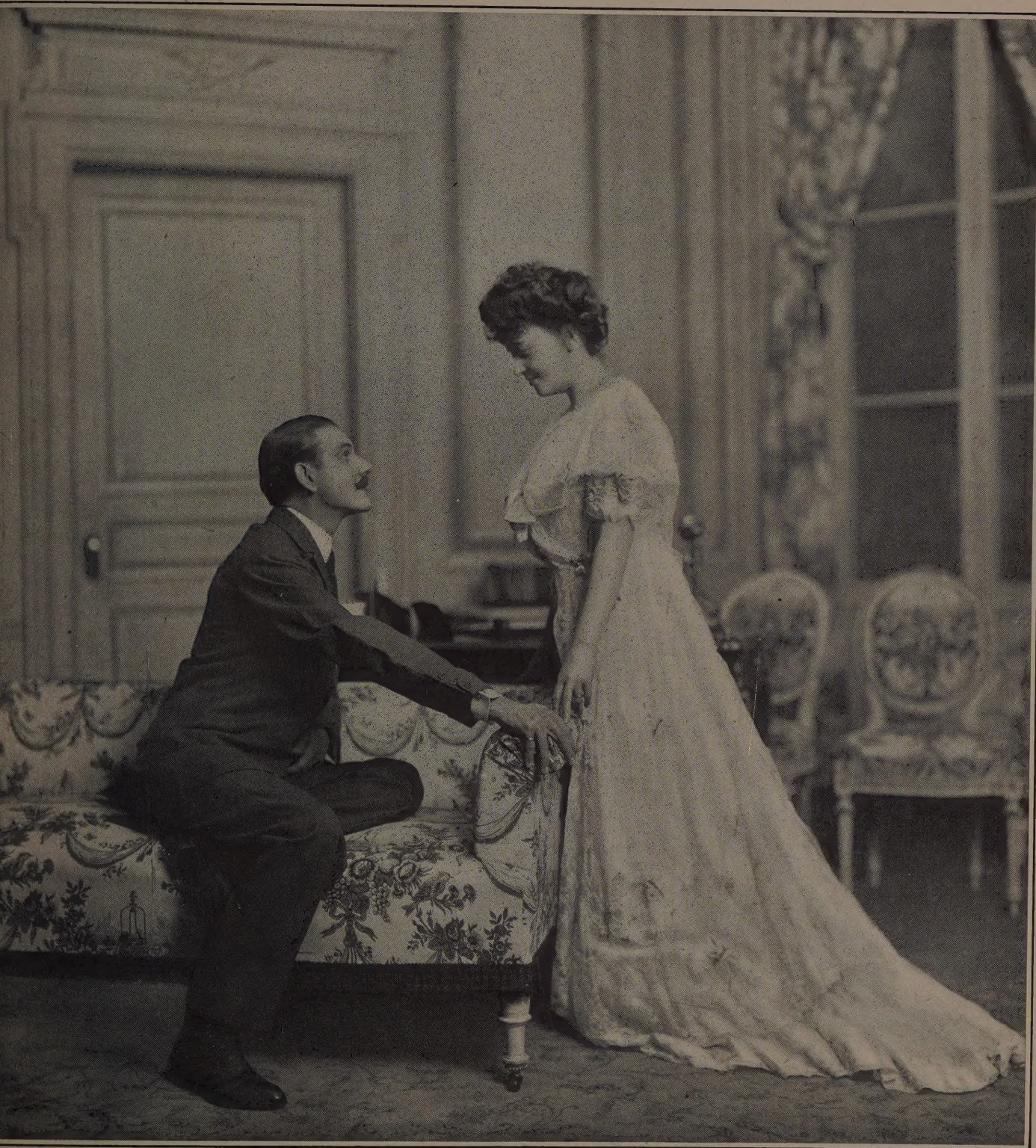
In spite of the fact that Swinburne indited nearly a century of sonnets to the genius who led the forces of the great movement in the cause of French romance, it is doubtful if the works of Victor Hugo are known to a tithe of the theatregoers of the present generation. What Hugo therefore had to do with "The Law and the Man" counts but little. Whatever Wilton Lackaye's indebtedness to "Les Misérables" may have been, his hearers may simply question the production and ask how far it meets with the established tenets that go to make up a plausible and effective melodrama. It is certainly all that for at least two



White, N. Y. EDWARD H. SOTHERN AS JOHN THE BAPTIST

In Hermann Sudermann's play of that title, which is a feature of the Sothern repertoire this season

acts. Episodic as the movement is, the interest is none the less cumulative, and one invariably sympathizes with Jean Valjean, the discharged convict, in his struggles against oppressive fate. Released from the galleys, he steals again, this time from his so-called benefactor, the Bishop of Dijon, but the gentleness of the benevolent old prelate awakens all that is good in him, and from that time on out of the embittered and sorely punished criminal arises M. Madeline, the friend of the oppressed and the Mayor of Montfermeil. His good deeds make him idolized, but in the accusation



CLARA BLOODGOOD AND GEORGE SPINK IN CLYDE FITCH'S NEW COMEDY "THE TRUTH"

an innocent man he reveals his unhappy past, death finally
ng his heroic struggles against the relentless workings of a
l system.

is a picturesque and, to use the vernacular of the stage, a
" part which Mr. Lackaye has devised for himself in this
ral figure. But like many others of its kind it loses its
e and strength in its transition from the under to the upper
. As the taunted struggler the emotions are aroused, but so
suffering, generous and benign does he become in his hours
prosperity that he tires somewhat, and his humanity lacks the
d red blood of actual man. As in the character, so in the act-
does Mr. Lackaye's work suffer. He is admirable as the
ted ruffian, virile and aggressive in his hatred of society.
e and makeup are excellent, and his pantomime and action
e all the clarity and significance of melodrama at its best.

But his lush sanctity and benevolence are pictured in flabby
colors, and there is a lack of grip to the final scene. The sup-
porting company is large and fairly adequate. F. Pollard con-
tributes a particularly graphic and sustained hit as Champmathieu,
the simple-minded wheelwright falsely accused. Jeffreys Lewis
is broadly fierce as the wicked and cruel Mme. Thenardier, and
her forlorn daughter of the gutter is convincingly portrayed by
Louise Everts.

BIJOU. "THE DOUBLE LIFE." Drama by Rhinehart Roberts. Produced
December 24 with this cast:

Mrs. Anna Hartmann, Sarah Truax; William Sheritan, Jr., Robert Ober; Molly
Hartmann, Sibyl Klein; Mrs. Alice Sheritan, Dorothy Drake; William Sheritan, Sr.,
William Hazeltine; Dr. Storm, Harry Dodd; Joseph Hartmann, Henri de Vries;
Grogan, Thomas Quinn; McGrath, Scott Siggins; Hicks, Edward Mack; Wallace,
Harry Brennan; Captain Fairbanks, Charles Mason.

The appearance of Mr. De Vries in a new play, "The Double

Life," justified the popular view of his uncommon excellence as an actor of natural methods and of the finest intelligence. Acting of this sort is worth the while even in a bad play. The play was not a good one, but Mr. De Vries was plainly getting it into shape when it was withdrawn by the author, who objected to the changes (salutary ones) that he was making. Anyone familiar with the innumerable manuscript plays that are seeking production here knows that the play of double identity, where a man loses all memory of his past by a blow on the head or some such accident and then suddenly recovers his memory, becoming the man he was before the injury, are almost impossible of acceptance and effect on the stage. Mr. De Vries introduced a prologue in two scenes. The intent was good. There was a necessity for this introduction to the action. The execution of this needed addition to the manuscript was not very skillful, but the artistic perception of the need was there. In the play itself, in those scenes in which memory returns and the tragedy of not recognizing his present wife and child is shown, we had a bit of sincere and simple acting that few actors can achieve. The withdrawing of the piece from this visiting actor, who should be a permanent acquisition to our stage, can only be characterized as an act of folly.

GARRICK. "CAUGHT IN THE RAIN." Farce in three acts by William Collier and Grant Stewart. Produced December 31 with this cast:

Dick Crawford, William Collier; James Maxwell, George Nash; Mr. Mason, John Saville; Bob Livingston, Wallace Eddinger; Bryce Forrester, Grant Stewart; George



MAURICE FARKOA

Popular French drawing-room singer now appearing at Weber's Theatre

Thompson, Joseph Kaufman; David Bertram, Allen; Adam Longwaite, Thomas Beauregard; Thomas Martin; Muriel Mason, Nanette Com; Violet Mason, Jane Laurel; Mrs. Merriden, E Collier Garrick; Nellie Gardiner, Louise Drew.

As popular theatrical taste runs today it is a question as to whether personality does not count as much as trionic differentiation. Take the case of William Collier, now in prominent position at the Garrick Theatre. It would most be a stretch of the imagination to describe this young player as an actor in the true acceptance of the word. The technic of the stage is readily his. A, b, c are at his finger ends. Cause and effect he has at perfect command and yet, after all, Mr. Collier is at an entertainer. Let it be said *ab initio* a very clever one.

Yet in the several years that he has appeared before the public he has played little else but himself. It matters not whether the character was written by V. Du Souchet, Augustus Thomas, Richard Harding Davis or numerous others, the finished product was always Mr. "Willie" Collier thinly disguised under the pseudonym that hit the fancy

either of his several authors. "Know Thyself" is an ancient aphorism. Theatrically, Mr. Collier has it down to a fine point. It is not surprising, therefore, that the central figure in "Caught in the Rain" fits him like the proverbial glove. Its scenes were laid in and about Denver, and its dialogue crackles with the same crispy flavor that the altitudinous atmosphere of Colorado is known to possess. Hon. Dick Crawford, a youthful misogynist, is a victim to Cupid under distressingly inclement conditions, tangled elsewhere and at the same time in the usual manner



Byron, N. Y.

LILLIAN BLAUVELT AS ELSA AND MAURICE FARKOA AS LOHENGRIN IN "THE MAGIC KNIGHT" AT WEBER'S



The fight with her lover



The Prayer to the Madonna

BLANCHE WALSH IN CLYDE FITCH'S PLAY "THE STRAIGHT ROAD"

complicated farce is expressed, described and enacted with rare devotion to the Western ideal and with no little human and comic force. Mr. Collier as his hero is calm, impudent, dry, perky and embarrassed, as the occasion requires; not a scene or a situation eluding the full value of his compellingly funny personality. It is an impersonation which his public will like and nothing further will be required of him this season. "Caught in the Rain" is good farce. The lines are bright, the situations, if occasionally familiar, are handled with original freshness, while the characterization is distinctly novel and true to life. The opening scene, a street in Denver, is a particularly realistic set, the details of which are handled with admirable and convincing stage effect, while the rain, contributed through the courtesy of the Croton Dam authorities, is the real thing. George Nash a mine owner, illiterate, bold, pushing and grasping, gives an excellent character study, and Wallace Edginger as a young club member whose "house account" is always exceeded is faithfully amusing. John Saville, Grant Stewart, Duncan Harris, Nannette Com-

stock, Jane Laurel, Helena Collier Garrick and Louise Drew all contribute to a well-balanced ensemble.



Sarony

SIBYL KLEIN

Who made a hit recently as Molly in "The Double Life." Miss Klein, who is a niece of the author of "The Lion and the Mouse," has now gone to Baltimore to succeed Miss Percy Haswell as leading woman of the Fawcett stock company

GARDEN. "THE STUDENT KING." Romantic light opera. Music by Reginald de Koven, book by Frederick Rankin and Stanislaus Stange. Produced December 25 with this cast:

Francis, Mr. Henry Coote; Rudolph, Mr. Alexander Clark; Grumblekoff, Mr. Frank Hayes; Merrilaff, Mr. Thomas C. Leary; Cupid, Miss Dorothy Buscher; Klingel, Mr. Detmar Poppin; Heinrich, James E. Feeny; Wilhelm, Mr. J. R. Phillips; Ilsa, Mme. Lina Abarbanell; Fantine, Miss Eva Fallon; Lady Anne, Miss Flavia Arcaro; Milka, Miss Lenora Watson; Greta, Miss Rowena La Barre; Gretchen, Miss Elanore Brooks; Frieda, Miss Georgie Brooks.

In a fragmentary way "The Student King" is an old-fashioned opera. It has the senile king. It has old lovers and young lovers, disguises, mistakes and all the elements except coherence. This does not make any difference whatever with the modern stage manager, but it has to be considered, if the claim is pressed, that this is an "old-fashioned" opera. Abundance and beauty of song and music, with animation and movement and color and humor and business and dance can never supply the comic opera spirit if form is lacking. Your old-fashioned comic opera had body and soul and an individuality of its own. It

was not almost identical with every other comic opera. It is undeniable that the modern comic opera is produced with a lavishness of effects that was not known twenty or thirty years ago. "The Student King" is beautiful to the eye. It is a jumble of things pleasing enough in themselves. If crowded houses applaud the kaleidoscope it is useless to play the taskmaster with a public that loves frivolity and the meaningless. In fact, comic opera is indestructible. It is almost impossible that a modern comic opera be wholly bad, seeing that it engages the services of managers, stage managers, costumers, bootmakers, scene-painters, electricians, authors, both living and dead, the combined staffs of all the comic newspapers in the world, actors who build up their parts, legs that gyrate, arms that swing, etc. etc. etc. Is there any wonder that the author, in some cases incompetent to begin with, is relegated to the rear, and that the comic opera becomes a mass of glittering junk? It pleases its modern audiences, and that is enough from the managerial point of view. In point of fact, "The Student King" has such an abundance of striking features in it that it would require too much space to particularize them. They are pleasing whether old or new. Some of the ballets are new. The cast will be seen, on reference, to be well chosen. As a product of the shop, rather than of authorship, "The Student King" will have its day and then be forgotten. The old-fashioned comic operas are not forgotten. Lina Abarbanell, who appeared as singing soubrette last season at the Irving

Place Theatre, and later was heard at the Metropolitan Opera House, made a pleasing Princess Ilsa. She acts and sings well. Alexander Clark contributed most of the fun-making, and he did it well.

HERALD SQUARE. "THE ROAD TO YESTERDAY." A comedy of fantasy in four acts, by B. M. Dix and E. G. Sutherland. Produced December 31, with this cast:

Kenelm Pawlet, White Whittlesey; Reformado Jack, Robert Dempster; Will w' the Feather, Wright Kramer; Tomkin, F. Owen Baxter; Lady Elizabeth, Minnie Dupree; Black Malena, Helen Ware; Elinor Tylney, Miriam Nesbit; Goody Phelps, Alice Gale; Mother Gillaw, Julia Blanc; Dolly, Agnes Everett; Hubert, Charles Martin; Wat, W. S. Martin; Sir John, a vicar, Selmar Romaine; Mal, F. K. Brown.

"The Road to Yesterday" may be classed with the poetic dramas which have recently been seeking popular favor. It is reminiscent of many favorites. There is

the fantasy of "Peter Pan," the delicate satire of "Alice-Sit-by-the-Fire" and the spirit of Kipling's "Brushwood Boy." In addition to this daintiness and imagination, the piece has a certain virility and substance which gives body to the poet's fancy. Moreover, there is a literary quality in the lines which would warrant the publication of this piece in permanent printed form.

The opening scene drags, and to that part of the audience which had been doubtful as to the kind of entertainment it was to receive and already disheartened by the arrangement of scenes which announce that the first and last acts take place in the year 1903 and the second and third in 1603, this was doubtless discouraging. But soon the spirit and charm of the story begin to steal over the footlights.

A mere outline of the plot cannot do it justice. Indeed, stripped of the poetry as it must necessarily be, it prejudices one against the play rather than attracts to it. A young girl sight-seeing in London comes back to the studio of the friends she is visiting, so enraptured with the glamour and appeal of all the historic associations that her touring has evoked, that she wishes with all her heart to be transported back to the days of chivalry and romance. It is midsummer eve, when, as all understanding persons know, wishes are granted as soon as expressed. Awakening Elspeth discovers that in that yesterday of three hundred years before she was the Lady Elizabeth Tyrell. All her own world friends are there in different guises, but the humor of the situations comes from the fact that they are living their lives as they lived them then, while she, though forced to form a part of the scenes, knows she is of the twentieth century, and that she must only live out the hours until the morrow. She reiterates that she is the heroine to no one's comprehension; but contrary to all law and precedent, as set forth in the historical plays and novels of her choice, the hero calls for help when he is attacked by five men. He finally plays into the rôle, however, and saves her from the

(Continued on page xiii.)



ANNA DIRKENS, BARONESS VON HAMMERSTEIN
German comedienne now appearing at the Irving Place Theatre



Mishkin
BELLE DAZIE
Premiere Danseuse at the Manhattan Opera House

At the Opera



Photo Bangs
MARION WEED
(Metropolitan Opera House)



SIGNOR ARIMONDI
(Manhattan Opera House)

FOR the past month operatic broadsides have been exchanged between the Metropolitan and the Manhattan Opera Houses, and it has been an exceedingly interesting duel to witness from the orchestra stalls of the two opera houses. Mr.

Conried has probably not enjoyed it nearly so much for he has been confined to his house with a seriously painful attack of sciatica, and Oscar Hammerstein has been hovering between grip and the stage door for weeks. The latter impresario, at least, seems to have reveled in the fight, for his sense of humor is still unimpaired and neither his temper nor his tile hat has been ruffled by this attack of grand opera.

Oscar Hammerstein has much to be grateful for, however, for his season of opera has been liberally supported, relatively. Not that the season thus far has not deserved it—for he has given some stunning performances—but then a clientèle of subscribers at five dollars per night is not grown as rapidly as is a bed of mushrooms. However, that is box-office gossip, and in the eyes and ears of the operatic idealists the box office has nothing to do with art.

The return to New York of Madame Nellie Melba has been the event of these weeks that have gone hurtling by with only ten performances of opera each week. Melba has not been heard here for about six years. The calendar of two years ago records the fact that she made a solitary appearance at the Metropolitan Opera House in "La Bohème," but memory supplements this record with the additional comment that she was at that time on the verge of a physical breakdown, that immediately after this performance she took to her bed and let her *cachet* dwindle into nothing. It was an expensive illness at that time for it cost her quite a number of appearances at the Metropolitan. So when she raced on as Violetta in "La Traviata" at the Manhattan the other night she was nervous as possible. New York still recalled her former bad vocal condition, and New York had in the meantime heard various rumors about her state of health and vocal cords. The audience received her graciously and warmly, but not with furious enthusiasm, for it wished first to hear what it was applauding. It

did not take long to convince the multitude that, despite her nervousness, or apart from it, Melba was in good voice; and once more was the sheer natural beauty of the wonderful vocal mechanism loosed into the listeners. As the evening wore on she continued to improve vocally, and was soon in extremely good voice. The eye told us that Melba had added weight, but the ear rejected such trivialities on the first night of her New York reappearance. She did not look like a person who would cough herself upon the road to eternity in four acts, but then what has the realism of "La Traviata" to do with things of this day and date anyhow. It is,

dramatically, as out-moded as possible, and no one takes its serious moments seriously. That the ear be pleased by this music is all one asks; and if the eye be gratified in any way at all one is grateful; and in this case the eye was appeased, for Mr. Hammerstein had mounted this opera in the costuming of 1840. The women wore crinoline skirts—not the circling hoop skirts that give the effect of standing upon a hot air flue, but just the crinolines which take up less room and are more nearly related to the form of the wearer. Scattered among these were some belated Empire gowns that gave a sense of contrast to the picture. The men wore *escarpin* trousers that buttoned closely about the ankles, striped silk waistcoats of as many hues as the flowers that flourish in the stage garden of Marguerite, fobs and swallow-tail coats.

Bassi sang an ardent Alfredo to Melba's Violetta, and if he be accused of an overdose of ardor that must be ascribed to youth and must be excused by the fact that he was singing only in "La Traviata" after all. Renaud was the most impressively aristocratic



M. DALMORES AS FAUST
(Manhattan Opera House)

Germont père ever seen here. He was nobility itself in every movement, and one forgot and forgave his vocal shortcomings because of his great acting.

Campanini conducted this performance and made the opera sound at least a quarter of a century younger than it is. He put nuance into every phrase, built climaxes and tapered them like a master. The huge audience listened to the orchestral prelude as though it were of the greatest importance, and throughout the

evening his accompaniments were marvels of sympathetic rapport with the singer. Campanini is unquestionably the most interesting leader of Italian opera heard here within the memory of youthful opera frequenters. He is a treasure for Oscar Hammerstein since he is possessed of endless energy and has the magnetic trick of holding together his forces, drawing out of each one the very best artistic endeavor that is in him. He has proved this on numerous occasions, and the moment is yet to arrive here when he is caught napping. He conducted a rousing performance of "Aïda" and a most interesting one of "Carmen." In the former he built a climax at the finale of the second act that set the house to shouting, and it has shouted at every repetition of this work. Cisneros makes a regal Amneris, and she is a very earnest and painstaking artist. Her voice is not faultlessly even throughout but it is of very good quality, and this artist acts most acceptably. Bassi sang Radames as though there were no end in this world to his voice or its height, and Russ as Aïda was far less explosive and "Italian" in her vocal mannerisms than she had been at the very beginning of the season.

"Carmen" at this same opera house brought back to New York

Bressler - Gianoli, an artist who was heard here years ago with a New Orleans French opera company that came to financial grief. She made a most favorable impression at that time; and she repeated it the other night again with her Carmen. It is an interesting and almost a new picture that she conjures up by her portrayal. She neither overdresses nor underdresses the part, and she acts like a viciously fickle woman who lives upon the full bounty of the moment — whatever it be. Dalmorès, a French tenor new to New York, sang Don José and proved to be the best French tenor that New York has heard since the time when Saleza was in full pos-

session of his powers. He sings and acts with an intensity that fits this temperamental part excellently, and his last act is superb in its desperate frenzy. Donalda was a very acceptable Micaela—as also, a few nights later, she was an interesting Violetta, save

that she lacked the vocal agility necessary for this part—and Renaud was minus the necessary vocal brutality to make the Toreador song win its usual applause and encore. Gilibert was the mighty smuggler bold, and the famous quintet was capitally sung. It was a rousing performance of this work, Campanini putting it through with a swing that was contagious.

So was "L'Elisir d'Amore" a beautiful performance, given with much more grace than is usually accorded this opera in New York. Bonci sang this music as though it had been

written for him, and his interpretation of the aria "Una furtiva lagrima" was exquisite in all its marvelous shading and in its delicate vocal curves. He acted well, too, and the work of Pinkert in this opera was by far the best that she has done here in every way. Gilibert was delightful as the quack doctor Dulcamara. He looked like some wonderful over-stuffed sofa, upholstered in brocade, and his hat was the result of the wildest

imagination of a pastry cook. Gilibert is a buffo who can sing and also act, and he is an artist to the very circumference of his enormous calves. Seveilhac sings very well, but one wishes that he would swagger more in the rôle of the Sergeant Belcore. The spirit of the whole performance was that of miniature, save that occasionally Campanini would indulge his orchestra in moments of too great brilliancy. Scenically, the work was very adequately treated, and altogether this version of it helped the opera to take on added life and interest.

Finally — and this is not in the order of the repertoire by any means — there



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EMMA TRENTINI AS FRASQUITA IN "CARMEN"
(Manhattan Opera House)



MME. BRESSLER-GIANOLI AS CARMEN
(Manhattan Opera House)



AMADEO BASSI AS RADAMES
(Manhattan Opera House)



MME. MELBA, ONE OF THE WORLD'S GREATEST LYRIC ARTISTS WHO, AFTER AN ABSENCE FROM NEW YORK OF SEVERAL YEARS, HAS RETURNED TO SING UNDER MR. HAMMERSTEIN'S DIRECTION AT THE MANHATTAN OPERA HOUSE

Nellie Melba, née Mitchell, was born in Melbourne, Australia, in 1863, and her present name was adopted after her native city. She was married when only seventeen to Charles Armstrong, son of the late Sir Andrew Armstrong. In 1887 she went to Paris and began to study with Mme. Marchesi. She made her début at the Théâtre de la Monnaie, Brussels, as Gilda in "Rigoletto," and first appeared at Covent Garden, London, in "Lucia di Lammermoor" in 1888, securing instant success. She has since been acclaimed in every country in the world.

was a very excellent performance of Mozart's "Don Giovanni," one in which Renaud acted a Don that even put the reputation of Maurel's wonderful acting of this rôle into the shade. He was an exquisite fop in appearance, and his manner was that of a nobleman of the finest and most conscienceless type. He swaggered and he strode majestically through life, leaving behind him the wreckage of women's reputations; and he finally went to his doom with a certain grim grace that was awesome. Vocally he was, of course, disappointing. Bonci sang the small rôle of Ottavio—which item of putting so big an artist into so small a rôle is a flattering commentary upon this opera management—and he sang it exquisitely. Brag acted Leporello, but he too was

vocally disappointing, although his other virtues shone. Donalda was the Zerlina, and she satisfied her public, but Russ and Gilbert—or, on another occasion, Arta—disappointed the listeners. It was another case of a performance at the Manhattan in which the separate principals were mostly open to severe criticism of one kind or another, yet the ensemble was stunning and the impression of the work as a whole was a very deep one. Again is a lot of credit to be piled upon Campanini's head for his superb reading of this Mozart score.

Thus the weeks have passed at the Manhattan, and thus interest has attended most productions at this new house. It has

(Continued on page xviii.)

Regina Pinkert—the Polish Patti

ARRIVING almost unheralded, when Regina Pinkert stepped on the stage of the Manhattan Opera House on the opening night of the season, few in the great audience had even heard her name. Yet before her first aria was finished she had kindled that audience to enthusiasm, while the next day she was freely and by no means unflatteringly compared to Patti. Her style of singing is the same that used to delight the admirers of Adelina Patti, and in figure and general appearance she is not unlike that perennial prima donna. Technical difficulties apparently do not exist for her, cadenzas and runs ripple forth with marvelous rapidity and clearness, trills like a canary, and clear true staccato notes at altitudes perilous to most sopranos issue flawlessly from this singer's slim white throat.

Regina Pinkert is a Pole, a native of Warsaw. Her mother was always fond of music, but had no intention of allowing her daughter to become a professional singer, and in fact did everything possible to nip any tendency in that direction in the bud. Her objection did not, however, extend to all branches of music, and thus, as the little girl showed decided musical talent, she was allowed to study piano, and in due time entered the Warsaw Conservatory of Music as a student of that instrument. Possibly the future opera prima donna might never have become this had she not showed such marked talent for the piano that when fifteen years old she was already sufficiently advanced to be entitled to the graduating diploma of the Conservatory. But her professors objected to allowing her to graduate at so tender an age, and insisted that she remain another year. One of them tried her voice one day, pronounced it an excellent one, and suggested that she take up vocal study during this last year at the conservatory. She did so, and the following year received her diploma as a pianist, and a gold medal as well, but by this time had become far too interested in her vocal studies to give them up. The piano passed into the background, although the sound musical training she had received was of the greatest help to the young singer.

Soon she went to Berlin, studying under the famous Desirée Artot, and after a shorter period of study than is usual for a young singer, made her début before the critical audiences of the La Scala, Milan, a fact in itself indicating

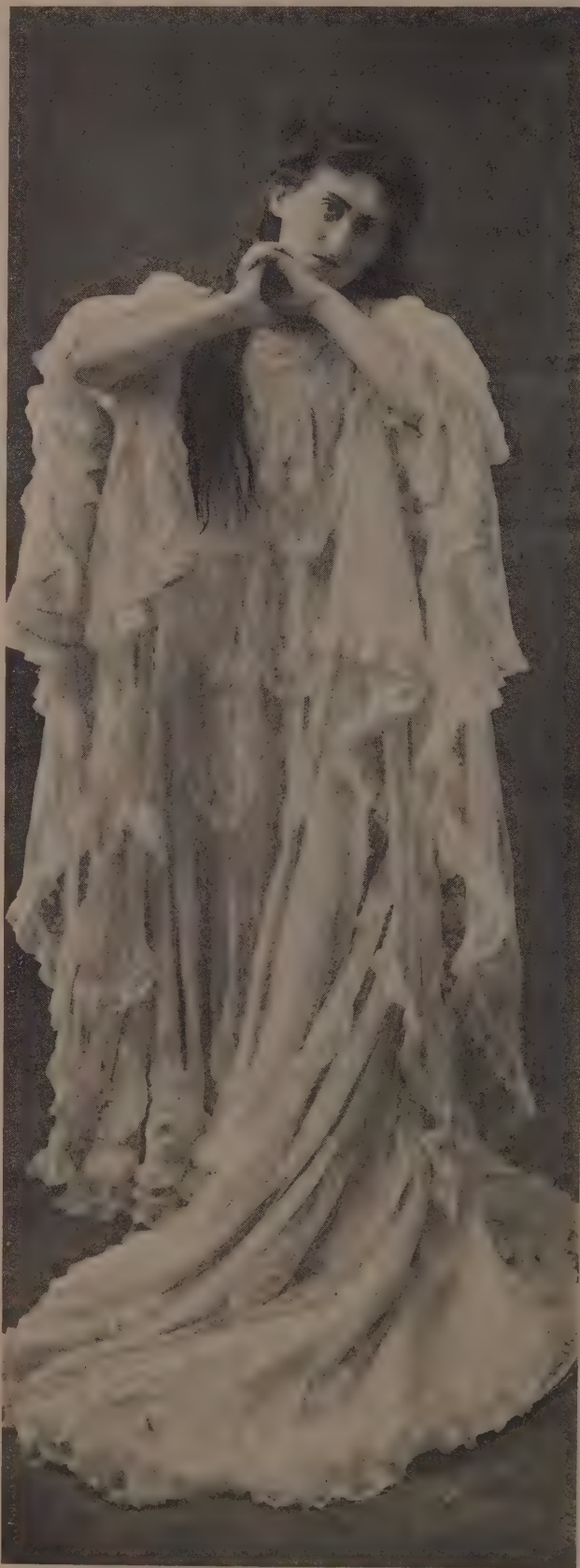
her ability. The opera chosen for her début was "The Barber of Seville," and she met with such success that she returned there for a number of seasons. Mlle. Pinkert has sung all over Europe, in Russia, Poland, Portugal, Spain, for three seasons at Covent Garden, London, and has visited South America a number of times. But this is her first visit to North America.

The singer is of medium height, with dark eyes, almost black hair, and a clear, pale complexion. Photographs do not give a very good idea of her, for she is all animation, with constantly changing expression. Her movements are quick, yet not restless, and aside from her vocal style and art, there is much resemblance in this respect to Patti. She has the vivacity and quite the foreign manner of that artist, but on the other hand her rôles, and the style of their music do not call for the intensely dramatic art. She is easy and graceful on the stage and has an ingenuous way of showing her pleasure at the frequent recalls with which audiences at the Manhattan show their admiration for her.

As yet Mlle. Pinkert speaks no English save the few phrases she has picked up since her arrival, but with the remarkable Polish facility for languages, French or Italian are as easy for her native tongue, and she passes from one to the other without the slightest hesitation. She might almost be considered an Italian, since she spends much time there and so much of her artistic career has been in that country. She has a home in Milan, but her summers are often spent in the Tyrol, and she speaks enthusiastically of that beautiful country.

Among her teachers, Mlle. Pinkert numbers Jean de Reszké, her friend and compatriot, to whom so many prima donnas and would-be singers have flocked for advice and study since his retirement from the stage. It was at his suggestion that she studied with him for the purpose of acquiring a good French repertoire, and he was most anxious that she should sing at the Opéra Comique, Paris, for which he thought her voice and style especially adapted, but she prefers the Italian school and repertoire. Like most singers, she prefers the Italian language for singing. Her voice blends delightfully with that of Bonci's, and this, she says, comes from the fact that they have sung so often together.

ELISE LATHROP.



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REGINA PINKERT

The Polish soprano of the Manhattan Opera House in the mad scene of "Lucia di Lammermoor"

William Collier and Nanette Comstock in "Caught in the Rain"



DICK CRAWFORD, A WOMAN HATER, TO ESCAPE A THUNDER SHOWER IS COMPELLED TO TAKE REFUGE UNDER AN AWNING UNDER WHICH



MURIEL MASON HAS ALSO FLED. DICK FALLS IN LOVE WITH THE GIRL, NOT RECOGNIZING HER AS THE DAUGHTER OF A MAN HE IS FIGHTING IN A BUSINESS WAY, AND AFTER MANY AMUSING COMPLICATIONS, MARRIES HER



THE OSTRICH ADVERTISEMENT FOR THE NEW YORK HIPPODROME

NONE of the frequenters of Broadway, accustomed to the ever-changing aspect of the Great White Way, noticed recently the addition of two or three lamp posts to the different corners of a busy cross street until three men, who had been leaning unobtrusively against them, suddenly walked away with the lighted posts across their shoulders. Then the loiterers and hustlers stopped to take notice. Reading on the glass the significant phrase, "The Three of Us," they realized that they had been trapped by an advertisement of an admirable little play and that their ubiquitous friend, the press agent, was abroad.

The publicity promoter is a busy man these days of competitive advertising. He must keep pace with a trade that has grown from the sedate announcement bills of former times to the whole mad list of theatrical tricks of to-day. He has gone through the stages of wonder tales, the star's lost diamonds, the prize-guessing contests and offers of houses and lots with each ticket to the state in which, as he expresses it, he is "up against the proposition" of making a spoiled over-amused public want what he wants them to want when he wants it. It is a tax on the versatility of the most ingenious, for, with rival syndicates backing the enterprises with well-filled pockets, the race is to the quickest brain and not to the fattest purse.

Our country cousins, the public of the small towns and rural districts, having less of the continuous performance going on in their midst, are more easily attracted by the unique and the plausible. Not long ago a Western town woke up to find its public buildings plastered with notices of rooms to rent. With less humor and intuition than dignity, it appealed to the police. The following day the billboard announced the fact that the

new and thrilling drama, "Rooms to Rent," was to appear at the Grand Opera House. A well-known press agent, in a most incriminating confession, recently revealed some of the tricks of his profession. In a company that he was touring through the New England States was a leading lady whose fad and special diversion was the study of Indian folklore. Locating in a town near a reservation of Indians, the press agent used greenback persuasion to induce the band to elect the lady a member of their tribe and instigate a war dance in her honor. Newspapers all over the country recorded the event, and the theatre was filled to overflowing by the curious who would see the star that had been made a member of an Indian tribe. Naturally, the press agent was the power behind the reportorial throne.

This same agent is known to have entered Ohio when the law against the killing of birds or the use of their skins or plumage on hats or costumes was passed. He telephoned the official under whose supervision the enforcement of this measure came, asking permission to use aigrettes in his forthcoming production. The permission was curtly refused, whereupon the official was informed that the show would go on as planned without his permission. The agent considerably let the newspapers have the story of the quarrel. An expectant full house greeted the play, in which no aigrettes and no occasion for aigrettes, appeared.

A comedienne tells of how her advance agent made use of local patriotism to fill his houses. In the South she was featured as a beautiful Southernerner who had been forced to tread the boards by the loss of family property during the war. In the West she was applauded to the echo because it had been noised abroad that her father, a miner, had been killed in a treach-



LITTLE HIP, THE HIPPODROME BABY ELEPHANT
The social lion at Edna Wallace Hopper's "At Home"



TICKET FOR "THE LOVE ROUTE"
(Lincoln Square Theatre)

were purposely conspicuous on Fifth avenue. This year an ostrich drawing a light runabout is driven daily through the streets of New York to the delight of the children and the terror of many horses. Central Park, which admits no advertisement in its precincts, is the only forbidden territory. A bet was made that this conservative district would be entered, but an attempt, under the plea of needed exercise for the bird, was unsuccessful.

Little Hip, one of the favorites among the baby elephants, recently had tea in the apartment of Edna Wallace Hopper. He climbed five flights of stairs, and is said to have shown distinct social talents. The newspapers, as had been foreseen, were not slow in advertising the event.

The tribe of Indians now performing at the Hippodrome in "Pioneer Days," has been made the most of as material

erous shaft. "It is to laugh," as our comedian would say; "It is to think," says the agent, and though he has been called the "driver of the puff-puff," he is no mere chauffeur. He must possess native wit and engaging plausibility and be audacious, if not occasionally mendacious. Literalism is not wanted. Eugene Field is said to have started in his columns the anecdotal fiction that should incite interest in a coming performance, and it was talent along these lines that made P. T. Barnum, that prince of advertisers, famous.

Inventiveness is the mother of theatrical advertising, and certain it is that in New York, where the multitude witness each day strange and unusual sights without losing their calm indifference, most strenuous methods are needed to rouse them from their lethargy. The philosophy of the theatrical manager holds that advertising is the oil that turns the wheels of trade, so the New York press agent must be up aforesometimes with a well-filled can or he will find some enterprising rival has left him far behind. Most progressive in this art is Will A. Page, the genial press agent of the Hippodrome, the show "that makes every other show look like a side show"—what clever advertising in that happy phrase!

Last winter a party of chorus girls on sleds drawn by elephants

by the agent. During the first week after their arrival they were taken about the city in a sight-seeking automobile, the only mishap of the day occurring on the Bowery, when Chief Big Turnip was hit by a tomato thrown by a small boy. Police interference saved the terrified child, who read scalping in the savage eye.

Chief Sweet Tooth, owing to his unique name, has been made much of by Huyler and may be seen almost any day, box under arm, upon Broadway.

Next to the circus shows, musical comedy is the branch that lends itself most kindly to the tricks of the agent. A man wearing an enormous blue balloon on his shoulders has become a familiar figure on the Rialto, and in letters that he who runs from automobiles may read, we know that he is heralding James Powers in "The Blue Moon," and in the shopping districts toy balloons bearing the same blue insignia are being presented to the shoppers.

In front of the Knickerbocker Theatre a large windmill, fashioned of electric lights and waving alluring sails, lets one know that "The Red Mill" is being played within, and by its very brilliancy and cheer draws custom to the box office. Anna Held's reputation for piquant wickedness has usually been considered a drawing card of sufficient potency, but to this has been added on her present visit a mechanical device, placed above the entrance of the Broadway Theatre, by which two large eyes, two or three feet in diameter, throw their siren glance up and down the street to the astonishment of all beholders.

Legitimate drama, as it has been styled, has rather held aloof from the spectacular features of this business of advertising. The managers have been content with distributing post cards,

photographs or souvenir favors at special performances. "The Love Route" recently issued clever facsimile tickets for passage from one's home to the Lincoln Theatre over the popular Love Route.

The continuous houses send out sandwich men and decorated wagons. Proctor and Keith have a six-horse coach with miniature stage and ap-



CHIEF SWEET TOOTH
Who sells Huyler's candy



THE HIPPODROME INDIANS SEEING NEW YORK

pointments, which replaces the automobile of last season. When Nat Wills was appearing in "The Lucky Dog," a procession of fine dogs, whose blankets attested their connection with the show, elicited interest and comment from the passerby. Reputable managers have not hesitated to appropriate space on billboards, to resort to the device of sending out wagon loads of poster-covered barrels, or even to the breaking of the law that no bill shall be posted after twelve o'clock on Saturday night. Before the Hippodrome opening, one thousand huge pictorial posters were plastered over rival bills at two o'clock of a Sunday morning. Sunday intervening, the notices enjoyed thirty-six hours of undisturbed notoriety.

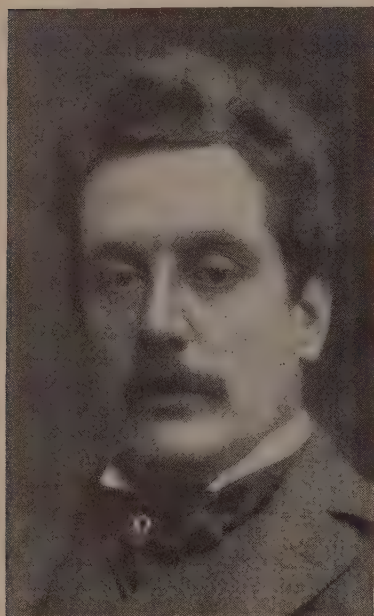
The success and ingenuity of the device used by the management of "The Three of Us" may inspire new efforts. The New Yorker may soon see floats, on one of which a señorita in a garden of roses shall tell of Mr. Belasco's "Rose of the Rancho" or on another a house-cleaning pantomime shall speak for the order in which Mr. Drew keeps his house at the Empire. Might not one even grow to expect that the press agent of Mr. Collier give away umbrellas lest patrons be "Caught in the Rain," or to hope that Monty Brewster, inspired by the memorable precedent of a well-known newspaper, should present gold pieces to the audience in ridding himself of his "Millions"?

VIRGINIA FRAME.

Puccini—The Man and His Works

By HERMANN KLEIN

THE visit to America of Giacomo Puccini, the author of "La Bohème," "Tosca," "Manon Lescaut," "Madam Butterfly," etc., is marked by conditions that distinguish it materially from those of his talented countrymen and rivals, Pietro Mascagni and Ruggiero Leoncavallo.



GIACOMO PUCCINI

Not for him the questionable medium of the concert orchestra, domestic or imported! He is by profession an operatic composer, and his object in coming here was not to exploit more or less mutilated fragments from his works, but to supervise their stage production in complete form at the Metropolitan Opera House—either that or nothing. In short, Puccini has come to this country to make acquaintance with the Americans, and incidentally to sanction with the *cachet* of his approval the American method of interpreting his most popular operas. This fact seems to place him in a

higher category than the composer who seeks merely to profit commercially by exhibiting himself and conducting unsatisfactory excerpts from his works in the wrong *locale*. It is vastly different, of course, from the recent visit of the illustrious Frenchman, Camille Saint-Saëns, who, as an executant of the highest order, was not only at home on the concert stage, but conferring a direct benefit by showing us how his compositions should be rendered there.

I first met Giacomo Puccini at Bayreuth in the summer of 1888. It was one of those intensely hot July afternoons, when the dusty avenue leading to the Wagner "Bühnenfestspielhaus" offers a trying ascent alike to "man and beast." At the top of the hill, under one of the trees that skirt either side of the theatre, I espied my friend Luigi Mancinelli (then one of Italy's foremost opera conductors) in conversation with a well-set, healthy-looking young fellow of medium height, apparently not long out of his "teens." Mancinelli beckoned to me. "I want," he said, "to introduce you to a compatriot of mine—a young musician of very great talent, for whom I anticipate a particularly brilliant future." We adjourned to the neighboring "Bier-Restaurant," and in the few minutes that remained before we had to take our places in the theatre, I enjoyed a very pleasant chat with the two Italians.

I was much struck with the seriousness of purpose revealed by Puccini in the ideas which he expressed. He had at that time

brought forward only one work, a so-called *opera-ballo* in one act, entitled, "Le Villi," which had won a prize given by Sonzogno, the publisher. This was produced in 1884 at the Dal Verme Theatre, Milan, where it was so successful that Puccini turned it into two acts for its subsequent performance at La Scala. Seeing Puccini at Bayreuth, I asked Mancinelli to warn him not to drink too deeply at the Wagnerian fount. "No fear of it," he replied, "Puccini is more likely to follow in the footsteps of Verdi or Ponchielli than in those of the great Richard. But first of all, he will try to be himself and imitate no one." Which was a perfectly accurate prediction, for it is almost universally conceded that Puccini has come nearer to creating a style of his own than any other representative of the "Young Italy" school.

It was not until six years later that I again met him. This was in May, 1894, when he went to London for the purpose of staging his "Manon Lescaut" at Covent Garden. He had now fully ripened into manhood and grown much stouter. His reputation, too, had spread considerably over the musical world, for "Manon Lescaut" (produced fifteen months before at Turin) had marked a distinct step in advance along the modern line of Italian music-drama—the endeavor to realize, in melody, harmonic treatment and orchestral color, the human emotions that the audience feels, or should feel, with the singers who depict them. It was highly interesting, this effort to convey the emotions of the scene in music far removed from Wagner and his elaborate system of leit-motives; and down to a certain point "Manon Lescaut" showed what Puccini meant to achieve in this direction. The choice of the subject displayed a daring disregard for comparisons. Massenet had not precisely failed in his treatment of the same story, but it looked as though the young Italian thought he could do better with it, and in a certain sense he did. The libretto is assuredly an improvement upon that of the earlier opera (it is generally supposed to have been written or revised by Leoncavallo), and while Massenet's music includes some delightful pages, that of Puccini is infinitely more dramatic and replete with contrast, especially the second and third acts, which comprise the strongest portions of the opera.

In April, 1897, Puccini again went to England to look after the first performance there of his "La Bohème." It was then given in English by the Carl Rosa Company at Manchester, where I joined the composer a few hours before the production and found him in anything but a lively mood. He was, in fact, anticipating a fiasco, for the final rehearsal had been very unsatisfactory; but, as often happens in such cases, the actual performance went off brilliantly, and the charming little opera started on its successful English career in splendid fashion. On the following day we traveled back to London together and had a long chat on the subject of opera as Puccini then saw it. The newest example of his talent was certainly more characteristic, more individual, than anything he had previously done. In the score of "La Bohème" he

(Continued on page viii.)

Players I Have Known—Two Julias

By HENRY P. GODDARD

EXCEPTING only the peerless Adelaide Neilson, the most beautiful women I have ever seen on the stage have been Mary F. Scott Siddons, Mary Anderson, Julia Marlowe and Julia Arthur. All four I have seen in "As You Like It," and the Rosalinds of Marlowe and Arthur are fresh in my memory.



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JULIA MARLOWE AS ROSALIND

Julia Marlowe first came to Baltimore in the early eighties in "As You Like It" with Eben Plimpton as Orlando and that clever actress, Mary Shaw, as Celia. Her performance was very promising and improved with each visit, and it was not long before I met her personally through that most delightful of old-school managers, John T. Ford, who always rejoiced when he could produce Shakespeare at his theatre. At a very pleasant breakfast with her about this time she was very interesting and radiantly beautiful. She was enthusiastic about Shakespeare's heroines, but pronounced Imogen the most perfect woman of them all. Years later she condemned to me as "monstrous" the utterance of a Philadelphia professor that "Shakespeare's women were commonplace and far inferior to Browning's."

Chatting of Miss Cushman, I told Miss Marlowe that she had once said to me (as stated in my article in the August, 1906, THEATRE) that on the stage she felt the passion represented, else she could not give a good performance. Miss Marlowe replied as she sipped her coffee:

"I have a wee bit of an opinion on that subject myself. I do not believe that Miss Cushman felt those passions, but merely thought she felt them. When I first went on the stage I insisted that I felt the sentiments I was expressing. Now I know that I did not. One would be false to her art to do so. An actress must hold herself under perfect control to properly present any character." She added that she almost had a dual consciousness on the stage, illustrating by an anecdote of how when she was once playing Juliet, in the potion scene, she discovered that she had dropped a valuable breastpin on the stage and noted that she must be careful not to step on it during her exhibition of excited fear. She was told afterwards that she never played the scene better.

In this connection I recalled a conversation with the late General Judson Kilpatrick, a dis-

tinguished Union officer in the Civil War, under whom I had served in the Harris Light Cavalry of New York. After the war Gen. Kilpatrick was minister to Chili during Gen. Grant's administration. Later he took to the rostrum and became a very popular lecturer upon the stirring scenes of the Civil War which he had witnessed. In talking of this he told me that when he began lecturing he lived over each battle he described until he found that he was steadily exhausting his vitality and feared that he would have to abandon the platform. In despair he went to see James E. Murdoch, the distinguished tragedian and elocutionist, and told him his troubles, asking if he could suggest a remedy. To his surprise Murdoch made no direct reply, but said:

"General, did I ever tell you the story of a murder I once saw committed?" The general replied in the negative, whereupon Murdoch proceeded to tell the story with such dramatic force and power that at its close Kilpatrick sprang up and said: "Great heavens, and did you really witness this?" "Not at all. That is one of my recitations. It's pure fiction, but that is the way

you must lecture. Make your audiences *think* you feel what you are describing, but hold yourself under perfect self-control all the while and *never* let your portrayal of passion become real passion or you will exhaust it and yourself." Thenceforward Gen. Kilpatrick successfully and profitably heeded this advice. On one of these early visits to Baltimore Miss Marlowe delighted a seven-year-old lad with her Rosalind, but had very poor support. Asking the lad "Which of the men did you prefer in the play?" she was rather surprised to hear him say, "Charles the wrestler." "Why Charles?" "Because he was killed in the *first* act."

During these early visits the actress was frequently the guest of a delightful little Shakespeare club with which the writer was connected and which lasted twelve years, longer than any similar club ever lasted in Baltimore. She also visited one of our large girls' schools, and was very tender and kind to one of the young girls who was hurt in the athletic exhibition in her honor.

When Miss Marlowe brought "Barbara Frietchie" to Baltimore I was much interested, as



Pach
JULIA ARTHUR AS ROSALIND



JULIA ARTHUR AS JULIET



Matzene

MRS. LESLIE CARTER

Will appear in a new emotional play by Edwin Milton Royle entitled "Cleo"

I had not only made a careful historical study of the facts as to the real Barbara at Frederick, Md., some years before, but was also aware of the romantic match of Capt. W. G. Fitch of Connecticut, father of Clyde Fitch, who wrote the play and gave it an environment that led to the absurd story that it represented the love affair of his parents. I found the play interesting and an accurate picture of Frederick in the Civil War days, but of course destitute of historical truth and some of its military incidents far from accurate. Among warm personal friends at this time was Col. Henry Kyd Douglas of Hagerstown, Md., who had served on the staff of Stonewall Jackson in the Confederate army and won great distinction by his bravery and gallant conduct. He was a superbly handsome man and ever a favorite with women. Although on opposite sides in the Civil War we had many tastes in common, and I was anxious to have him see this play and meet Miss Marlowe, when we might all discuss it together. He was unable at the time to get there, but later saw the play in New York and wrote me concerning it a letter from which I quote:

"I saw the new 'Barbara Frietchie.' It is a curious jumble with nothing in it but Julia Marlowe and she is in it up to the eyes and heart. When I called upon her I found her as fascinating off as on the stage. I told her that since you had asked me once to dine with her I had a great desire to meet her. The new 'Barbara Frietchie' was interesting and amusing to me for reasons that did not appeal to you. I failed to recognize the semblance of Stonewall Jackson who marched across the stage on foot, but I did have a shudder when Barbara was shot and fell backward across the railing, for I was afraid she would sprain her back or ruin her dress. I have a picture of this Barbara and one of the old. I think I will put them together in a frame, congratulating myself that I have had greater luck than Jackson, in that I did see the new and beautiful Barbara, while he never saw even the old one."

Col. Douglas was much interested in Miss Marlowe, and remained her staunch friend during the rest of his life. When she came to Baltimore in "When Knighthood was in Flower" she was presented to a lady who had been a native of Frederick, who at once said: "I want to tell you what I know of Barbara Frietchie." Miss Marlowe had grown a little weary of the subject by this, and responded: "A coarse and profane old Dutch woman, was she not?" "By no means," retorted the lady. "She was an earnest Christian, and I don't believe ever swore." It was then pleasantly suggested to Miss Marlowe that while she had probably historical foundation for making Mary Tudor swear she could not accuse our good old Maryland heroine of the fault.

From her first appearance in New York at that now famous matinée when she appeared in "Ingomar" as Parthenia I have seen Miss Marlowe in every important character she has created, and it is but just to say that to paraphrase Dr. Johnson's famous obituary of Goldsmith, "She has touched nothing that she did not adorn." This paragraph is written as I come from her performance of Percy MacKaye's new play of "Jeanne D'Arc," in which whatever the play's defects, Miss Marlowe has given me a living picture of the most marvelous woman of modern history which will never fade from my mind, even though indelibly stamped therein as the ideal Maid of Orleans is that wonderful picture by Bastien Lepage which is the gem of the Metropolitan Art Museum.

Julia Arthur first attracted my attention when Henry Irving produced "King Arthur" in Baltimore, when she appeared as Elaine to the King Arthur of Irving and Guinever of Miss Terry, to whose blonde beauty her dark brunette Spanish coloring was a most effective contrast. In this brilliant cast Miss Arthur showed great dramatic ability in the scene where she comes to the court to implore Lancelot (with whom she has fallen deeply in love) not to join the rest of the Knights of the Round Table as they start on their quest for the Holy Grail. Lancelot pays no heed to her request, and when Arthur fails to convince her that Lancelot is only doing his duty she is almost heartbroken till the knight turns to Queen Guinever, who by a single word and look signifies her wish that he should stay. When Lancelot assents for an instant Elaine is happy, but catching a guilty look from the queen to her lover the situation reveals itself to her and she drops in unnoted sorrow by the side of the King. The play follows the old Morte D'Arthur story as immortalized by Tennyson, and Elaine pines away, and dying for love of Lancelot, her body is borne down the river on a barge to Camelot and placed on a bier before the court, where all pay tearful tribute to "The Lily Maid of Ascolat." In talking of this production to Miss Arthur some years after she told me that

Ellen Terry never ceased to be exuberant in fun on the stage, and that in this play when she stood behind the bier apparently in deepest sorrow she was wont to tickle the supposedly dead Elaine, so that Miss Arthur found it very hard "to stay dead."

Julia Arthur is of Canadian birth, but has Spanish blood in her veins that reveals itself in her coloring to an extent that so delighted Thomas Bailey Aldrich that at once on seeing her he selected her as the heroine of his "Mercedes" as the only actress he had ever seen who looked the rôle.

Miss Arthur made frequent visits to Baltimore after she became the wife of Benjamin P. Cheney of Boston, and has many

warm personal friends there.

Speaking of her earlier experience on the stage, Miss Arthur said that when very young she was once playing Eliza in "Uncle Tom's Cabin" to the Uncle Tom of Louis James. She had been warned that he was given to creating fun on almost any provocation and had asked him not to do so in any of her serious situations. He had promised, but on one occasion was overcome by the temptation. For Eliza's baby Miss Arthur was in the habit of using a big rubber doll, but one night the manager thought he would add to the realism, which is the chief feature of Uncle Tom on the stage, if she produced a

real child. So without notice to the other actors a real negro child of rather large proportions was brought to Miss Arthur just before she went on the stage.

As Eliza came on the scene Uncle Tom was sitting in a chair. Without betraying any surprise he glanced at her and said: "Is that you, Eliza?"

"Yes, Uncle Tom, it's me."

So far they had followed the text of the play and all was going well when Uncle Tom rose, and going over to Eliza, interpolated: "That your baby, Eliza?"

There was nothing for Miss Arthur to do but answer, "Yes, Uncle Tom, that's my baby," whereat he deliberately took the great big struggling child from her arms, and tossing him up, said: "For God, Eliza, how that child has grown since last night." It was not till after roars of laughter had subsided that Miss Arthur could go on with her lines.

In 1899 Miss Arthur started a textual controversy among the dramatic and literary critics by her reading of a line in "As You Like It." In Act I, scene 3, where Celia inquires of Rosalind whether her sadness is all for her banished father, Miss Arthur answered in the text of the First Folio, "No. Some of it is for my child's father" (referring to Orlando, with whom she has just become deeply enamored). Now this text was long ago emended by Nicolas Rowe to read, "No. Some of it is for my father's child" (herself), and this emendation has been generally, but not universally, followed on the stage.

For her return to the original text Miss Arthur was very severely criticised by William Winter in the *New York Tribune*. Perhaps it was audacious to reply, but some of Mr. Winter's criticism was so harsh that the writer took up the cudgel for Miss Arthur in a Baltimore newspaper and quite a controversy ensued in which several good scholars and critics took part, some interesting letters being written on each side.

During the progress of the controversy Mr. Winter (for whose literary ability and accomplishments I have profound respect) published a very severe reply to one of my newspaper letters. His letter was published in the *Tribune* of Dec. 8th, 1899, which I did not see at the time, but later I called for a copy at the *Tribune* counting room in New York. Rather a saucy office boy charged me ten cents for the paper, telling me rather tartly that this was the regular charge for a paper over 30 days old. In paying him I remarked that I was "Pay-



EDITH CONRAD
Now appearing in vaudeville



Burr McIntosh

EDNA GOODRICH

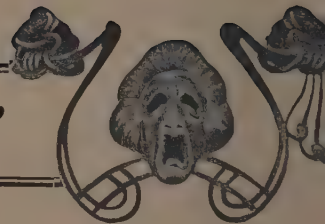
This young actress, who bears a striking resemblance to Maxine Elliott, is Nat Goodwin's leading woman this season, taking the part of the artist's model in "The Genius." She first appeared with him as Phyllis in "When We Were Twenty-one." She was born in Logansport, Ind., in 1883, and after some experience as an amateur came to New York and was engaged at the Casino as one of the famous Florodora Sextette. She next joined the Anna Held Company, playing the part of Madame Récamier in "Mademoiselle Napoleon." She also appeared with Sam Bernard in "The Rollicking Girl."

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THE "SYMBOLISM" OF "PEER GYNT"

By ANDRÉ TRIDON



C LUBMA'MS about town have been for a while and will be for some weeks to come very busy discussing the wealth of "Symbolism" Ibsen is supposed to have woven into the fabric of "Peer Gynt."

Just think: A chorus of yarnballs, the green-clad lady with the cow's tail, the Great Tortuous, the Buttonmolder, the Troll King, the homely Brat with the ale bottle. . . . What on earth did Ibsen mean by that devil enclosed in a nutshell Peer Gynt brought to the smithy? Why did Peer Gynt leave Ingrid? Why did he return to the mountains and to Solveig? . . . Then come those who find a moral lesson in most anybody's writings, not excluding Mark Twain's.

The present writer once attended a reading of Maeterlinck's "The Blind." In the last scene a young child suddenly comes upon a group of blind people lost in the forest and begins to cry. A very sweet woman in the audience insisted on interpreting that child's wailing as a symbol of the woes which betide every reformer who comes into our world and tries to lead us blind errants to the light of truth. Beautiful indeed, but if the same sweet lady had seen the play on the stage, she would have ascribed to a different cause the wailing of that child confronting those lumbering blind with their wide-open, glassy, dead eyes, and their long, groping arms. The same remarks apply to "Peer Gynt."

"Peer Gynt" is not a play which one can see unprepared and enjoy, not any more so than a miscellaneous audience not familiar with Greek lore and history could enjoy a performance of Sophocles' plays.

And for so many of us Scandinavian history, Scandinavian literature, Scandinavian folklore, are but a sealed book. Or when some one breaks the seal for us, we behold quaint, distressing illustrations, whose explanations are in an unknown tongue. Then we start to dream about the recondite meaning of those pictures. We are in the same state of mind as some Mongolian or Tibetan, who would try to make out how the cross became the symbol of the Christian faith, without having been told of Jesus' death.

There are no symbols in "Peer Gynt." There are only allusions to facts unknown to most of us, but so familiar to Scandinavian minds that "Peer Gynt" may be properly called the Æneid or the Odyssey of Scandinavia, the national epic of the Viking nations.

Scandinavia is above all the mother of myths, and all the legends of Europe—German, Briton or Kelt—are to be traced back to the mysterious Northland. And we must not overlook the fact that Ibsen had been commissioned by the Norwegian government in 1862 to explore the Northland, the Dovre, for the purpose of collecting folksongs and legends.

"Peer Gynt" was published in 1867, five years later.

Those five years had witnessed portentous events, now forgot-

ten, but whose influence on Ibsen's life and mental development was deep and lasting. In 1864 Norway and Sweden had cowardly abandoned Denmark in her fight against the overwhelming force of Austria and Prussia. Ibsen indignant, left his country and voluntarily became an exile, dividing his wandering life between Italian and German cities.

There was, therefore, some of his flesh and blood ready to be used in the making of that Scandinavian Faust, of the roaming Peer Gynt. At the same time Peer Gynt was destined in Ibsen's mind to embody the whole Scandinavian race, all the defects the

author found in his fellowcountrymen, half-heartedness, want of character, egoism. Hence, the dualism in Peer Gynt's nature, his perpetual hedging, his determination never so to commit himself that he cannot draw back.

And in order to delineate the moral and natural history of that Scandinavian type, Ibsen had to dissect the elements which constituted Peer's heredity and environment. And just as the Trojan war tales, the medieval epics and more recently the Revolutionary and Indian wars impressed an indelible mark upon Greek, Gallic or American minds respectively so was all that wealth of lore, legend or superstition hoarded in Scandinavian memories held responsible by Ibsen for the molding of a soul of the Peer Gynt type.

And Ibsen proceeded to recite those legendary facts, to put on the stage those legendary characters which in our ignorance we call symbols. Still those curious contrivances, which often prompted ill-informed readers to question Ibsen's sanity, are only allusions to legends as familiar to Scandinavian children as Rip Van Winkle's story is to American schoolboys.

Peer Gynt, to begin with the principal character of the play, is the legendary man of all Scandinavian fairy tales, and his adventures in the land of the Trolls or hobgoblins are famous. Peer Gynt *really* met, while returning at night from a hunting expedition, the Great Tortuous, the soft, cold, slimy thing which cried out to him from the darkness: "Peer, go roundabout!" Peer Gynt or Askeladden, another entertaining character of the Northern lore, *really* delivered the three saeter girls of the Trolls, who were courting them at night in their weird and spooky way. Peer Gynt *really* caught the devil prisoner in a nutshell, and when the smith's sledgehammer smote the shell, there flew the devil and broke a huge hole through the roof.

Peer Gynt was *really* pestered by female elves with cowstails and slit eyes, and one of them, who in the play becomes the daughter of the Dovre King, was *really* accompanied by "the homely Brat carrying an ale flagon."

Peer Gynt once having surprised a party of goblins carousing

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EMMA DUNN

Who plays Ase in Richard Mansfield's production of "Peer Gynt"

Richard Mansfield's Production of "Peer Gynt"



Photos Sweet Mpls

ACT I.—Peer Gynt represents the untrained mind, the unconscious dreamer, a poet and the reckless hobbledehoy with aspirations to be a ruler among men

Peer Gynt (Richard Mansfield)

ACT I.—Peer Gynt attends the wedding festivities at Hegstadt, and meets Solveig. He is poor and shabby, scoffed and derided by all. He becomes more and more reckless; he drinks to excess and escapes to the mountains

Solveig (Adelaide Nowak)

ACT III.—Peer Gynt builds himself a hut, and prepares to lead the life of a hermit, but Solveig, who has loved him at first sight, comes to him in the forest to dwell with him there. He finally departs, bidding her await his return



Ase (Emma Dunn)

ACT III.—Seeking for comfort, Peer returns to his mother's hut only to find her dying. Leaving her dead, he fares across seas



ACT IV.—Thirty years have elapsed, and Peer has become very wealthy and a man of the world



ACT V.—A fair is in progress near the old homestead and thither Peer Gynt comes, feeble and almost demented, finally taking refuge in Solveig's love

Frances Starr—the Cinderella of the Stage

TWO years ago Frances Starr was a struggling little unknown, playing two performances a day, attending one rehearsal every day, studying a new part during the short pauses in the day's hard work and rising at seven in the morning, after four hours sleep, to make her own gowns, not because she liked the function of the needle, but because it was necessary to make her own clothes to make both ends meet on a salary of fifteen dollars a week. Last month she made her debut in all but name, and punsters point out that she did so even in name, as a star. While it must be admitted that she was not featured on the bills, there can be no question that after her charming presentment of Juanita in "The Rose of the Rancho" she has been featured for all time in our memories. And with the times have changed the manners. For the hallroom in a boarding house has given way to a suite at a fashionable hotel, and Miss Starr has her married sister for a companion and a maid to do that sewing which taxed her young sight and strength two years ago. She has a physician especially engaged, not to cure her when ill, but to keep her well. She had a trained nurse to keep her in the same desirable condition, until she revolted against the nurse's well-meant tyranny. For all these reasons she has been named of late the Cinderella of the Stage.

Her attitude toward all these new wonders and glories is that of the heroine of the pumpkin coach and the mice steeds, for, like pretty, perplexed Cinderella, she does not understand this sudden good fortune, is not at all sure that it is not "too good to be true."

"Is it really true?" she asked her manager, David Belasco, staring at him with bright, young, doubting eyes,

through a haze of unreality, after eight curtain calls and some earnest "bravos" for herself alone had conveyed a faint conception that this was Broadway success. "Is it true? Then please pinch me to prove that I am awake."

This has been her attitude as time passed, although the large audiences and heavy advance sales at the Belasco and the printed comments on the play and this unexpected young luminary should have been convincing to a less skeptical mind.

"I feel as though I shall awake and find that I have only dreamed it all," she insists. Which, it will be remembered, was the precise fear of her prototype, Cinderella.

The earliest recollection of this indubitably clever and winsome young woman is of lying on a rug before the open fire in her home at Oneonta, N. Y., listening dreamily to the ballads sung by her father in a splendid barytone voice, her mother accompanying him on the piano. Her father was the superintendent of a large manufacturing concern employing several thousand hands. It was a post that would have satisfied most ambitious young men, but Frances Starr's father was known as a discontented young man, one whose ambitions in life had been thwarted. His stifled craving for an artistic career may have impressed itself upon his daughter, for nowhere else in her family, least of all on her mother's side—her mother was a Grant, and a cousin of General Ulysses S. Grant—was there any dramatic leaven.

"I went to school at Oneonta, and when I was ten years old father died," said the fortunate little Miss Starr. "We moved to Albany, and there I went to the grammar and high schools. I had not been graduated from the high school,



Photo Selby, N. Y.

FRANCES STARR

Whose success as Juanita in "The Rose of the Rancho" made her a public favorite in a single night



Photos Selby, N. Y.

TWO PHOTOGRAPHIC STUDIES OF FRANCES STARR

when it became necessary for me to earn my own living. I liked music, but it would take many years and a great deal of money to acquire a musical education. I loathed the idea of stenography or any avenue to business. The stage was the only thing left, and I thought I should like to try that. I went out one morning without letting my mother know my object or errand, and went to one of the theatres, where Frederic Bond was managing a stock company. I told him I wanted to go on the stage, and he gave me a speech of ten lines to read. I read it and he engaged me for a part in 'Nita's First.' Isn't it odd that that was the first play I ever rehearsed and that I should be playing Juanita now? Mr. Bond liked my rehearsals and said: 'I will postpone this piece and give the girl a chance to make her first appearance in something better.' He put on 'Home,' giving me a good ingenue part. My salary was ten dollars a week."

Miss Starr soon grew restive in the confines of the Bond Dramatic Company. With characteristic firmness she said to her mother: "I am going to New York." With characteristic determination she went. She called on Henry V. Donnelly at the Murray Hill Theatre, and he replied with the usual "Nothing to-day, but leave your address." A few days later came a telegram: "Call at the theatre to-night." She called instead the next morning. "Why didn't you call last night?" asked Mr. Donnelly. "I didn't get your telegram until ten and I couldn't call so late," returned the young woman away from home for the first time. Mr. Donnelly smiled. "The place is filled," he said, "but there may be something later on." There was, and for two years Miss Starr played with the Murray Hill Stock Company. The next year she joined the Fred Belasco stock company at the Alcazar in San Francisco. After a year of stock work at the Alcazar she returned to New York, securing an engagement with Proctor's Fifth Avenue Stock Company. "I was there five weeks when Mr. Richman left to star in 'Gallops' and took me with him. You know the rest. Stock work is an excellent school if one does not stay in it too long, and I think I left it just in time."

"It was while I was playing in 'Gallops' at the Garrick that I received a note from Mr. Tunis Deane, asking me to call on Mr. Belasco next day. Mr. Belasco had always been my dramatic

idol and ideal, and I went tremblingly to see this great man. When I met a modest, almost shy man, kindly, and thoughtful only of his caller, suppressing himself, I was the most amazed girl in the world. I hadn't learned then that the greatest persons are the most accessible, that greatness is always gentle, and that genius is simplicity. Mr. Belasco talked with me a long time about it, seemed to me, nothing in particular. I did not know that I was passing relentlessly under his mental microscope. But in the end I was engaged to succeed Miss Dupree in 'The Music Master.' That was good fortune enough and I was very happy. I came back this season and opened in 'The Music Master,' having signed a five-year contract with Mr. Belasco. The usual number of apprehensive and disquieting friends said, 'Why you've signed away five years of your life. You are foolish to sign with any one for so long.' But I had faith. Besides I said 'I would rather play bits with Mr. Belasco than big parts in a less artistic and educational atmosphere.' After awhile I got into the habit of coming to see Mr. Belasco after performances of 'The Music Master.' He led me to talk of myself and what I would like to do and be. I had an inkling at last that he was studying me with a view to another part, but I did not know what it would be until Mr. Warfield said one night: 'Mr. Belasco is planning big things for you.' No, I didn't cry. I didn't embrace Mr. Warfield to express my joy. I wasn't even terribly happy. I seemed to be facing a great responsibility, and it made me afraid."

Mr. Belasco then sent his prospective surprise to the public about studying Spanish manners and customs and Spanish nature. She dined every evening at Spanish cafés and restaurants until she declares the gathered redolence of garlic will never leave her person. At the Hotel America she became an almost daily guest, studying at this exclusively Spanish hotel the manner and mind of the exotic peoples. She watched their walk, the movement of their hands, their glance, their national characteristic of the long, slow, sweet smile. She noted that they use their fans with a grace unlike that of the women of any other nation. She mastered their intonations and inflections. She lived among the Spanish and by night she dreamed of them. ADA PATTERSON.

Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and

My Beginnings

By GEORGE M. COHAN

actresses, now famous, tell themselves tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came

I WAS born in Providence, R. I., but I am trying to live it down. The event, if not one of national importance, was associated with one that was such, for my birthday was the fourth of July, 1878. On the last fourth of July I was twenty-eight years old.

My sister Josephine, now Mrs. Fred Niblo, and myself, were carried on and off the stage when we were needed and there were no rag dolls handy, but we have no recollection of the appearances, and they have no vividness in the family memoirs. My sister was sent to school in Orange, and I attended, or began to attend, a boys' school a few blocks away. My father, Jeremiah Cohan, and my mother, Helen Cohan, were traveling, and it had been arranged that we children were to be educated: I to be a musician and Josephine to follow her bent, whatever that might be discovered to be, but the plan was one of the kind that go agley. My sister, who had always been delicate, developed remarkable nervousness, and the doctors telegraphed my father that she had St. Vitus' dance. The doctors advised that she travel with my parents for a year or two. I refused to be left behind, threatened to run away from school if they didn't take me, and I went with them.

That terminated my school career. In fact there never was any school for me, for I had only been at Orange a few days when our plans were changed. I may say with truth that I have never been to school, and I say with regret that I am no reader. I have read only three books in my life, and they were Mark Twain's "Tom Sawyer," "Huckleberry Finn" and "Innocents Abroad." But I am not sure they were not worth two hundred that I might have read haphazard. Mark is a great enough writer. I don't care about reading a greater. In another year or two I want to so arrange things that I can travel for a couple of years and read all that I ought to read. What I know I have learned here, there and everywhere. Naturally it isn't well catalogued, and what belonged in one pigeon hole of my brain I sometimes find in another.

My stage debut was made at Haverstraw, N. Y., when I was nine years old. I played the violin in "Daniel Boone" and had only one number. It was so very seldom that I got a recall that I didn't need an encore number. When that did happen I played them another verse. They called me the second violin of the Daniel Boone company,



Hall

GEORGE M. COHAN

carried our own brass band. The middle of the year we branched out bigger and then we went into variety. They didn't use the French vaudeville then. Luck turned for us and we played the Kew-Forest houses, staying at Boston for eighteen months of our two years in the variety houses.

The next year it was "Peck's Bad Boy," and I was the boy. The audiences liked the climax of the third act, for was then that I scared my mother into hysterics, pushed my father into a washtub full of suds, threw a scuttle of coal into the policeman's face and tumbled the hired girl out of the window. That went big, showing that it's other people's troubles that we laugh at in the play.

We played the boy for a year, then went to Buffalo to join a stock company at Robinson's Theatre. There I had the only real schooling of my life. We played thirty-five weeks, and I played thirty-five parts, ranging from a boy's to an old man's character. It was an excellent training, and really my only training.

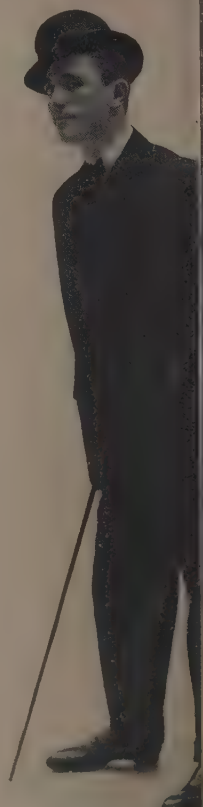
We went out with Gus Williams in "April Fool," playing for seventeen weeks. Then we joined Lydia Yeamans Titus in "On the Road" and found that it was only a title with an idea for one act, a hotel scene. The rest of the play I wrote, or, rather, manufactured, while we rehearsed. "Do this," I would say, or "You do that," and after two or three rehearsals we had a play. It wasn't a bad play either, and if Mrs. Titus had held out we would have filled out the season with it, but she weakened about the



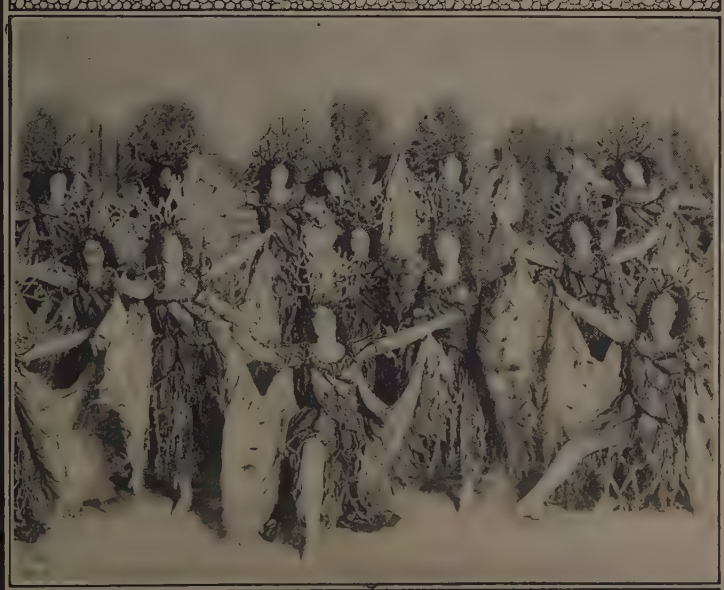
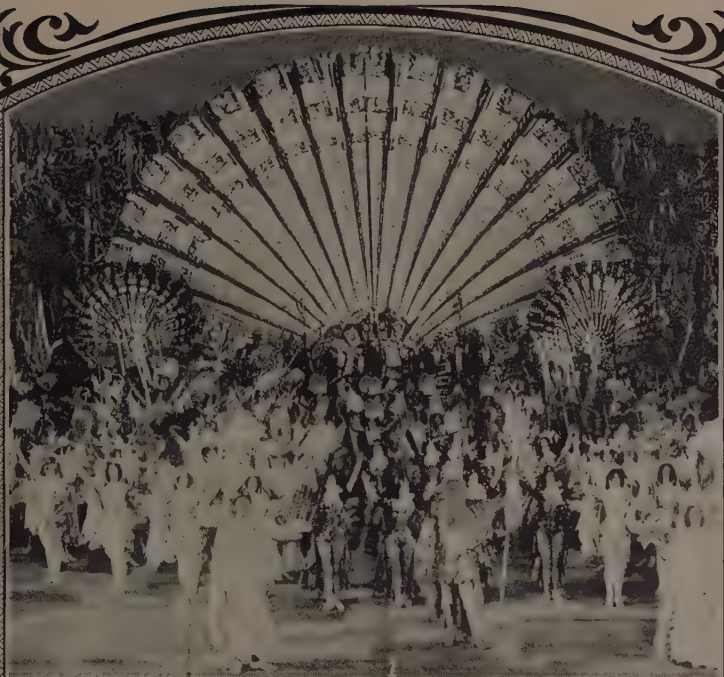
GEO. M. COHAN, AGED SIX
When he refused to be left behind



GEO. M. COHAN
In "The Governor's Son"



GEO. M. COHAN
In "Little Johnny Jones"



1—GRAND BALLET AT NEPTUNE'S COURT. 2—THE TANK SCENE. 3—W. HUTCHINSON CLARK AS KING NEPTUNE. 4—THE CORAL NYMPHS.
5—MARIE LOUISE GIBBON WHO PLAYS NEPTUNE'S DAUGHTER

"Neptune's Daughter" at the New York Hippodrome

seventh or eighth act. Next we went out with Charles A. Loder, a German comedian, and played sixteen weeks of one-night stands. The play was called, very aptly, "On the Go." We closed unceremoniously at Manning, W. Va.

In the meantime I had been writing songs. When I was twelve years old I wrote *Why Did Nellie Leave Her Home*. The "Nellie" I got from my mother's name. Everything about mothers is unusually all right. Then I had heard her talking with women friends about girls leaving home and wondering why they left such a thing if they had it. So I constructed the song and took it to a publisher, who said: "It isn't a very good song, but I'm going to publish it because I think some day you'll do better." I received ten dollars for that effort, and I received a severe shock as well, for I had been going about the Jersey summer resorts telling the boys my song was to be published and singing it to them, and when the first copy arrived there wasn't a word of mine in it. The firm had hired Ford, of Ford and Brattain, to re-write the words. I had to learn them and sing it all over again to the boys, telling them that I had re-written the words. But I was angry, for I thought my words were better than Ford's. I still do.

My next song was *The Broadway Girl*. It wasn't very bad, for Lottie Gilson sang it right out loud in public. *Venus, My Shining Love* was my first hit. I had been reading Matthew White, Jr.'s story in the *Argosy* and was struck with the phrase, "Venus, My Shining Love," and used it for a title. I followed with *Hugh McCue, You Mick, You* for Maggie Cline, and *Hot Tamale Alley* for May Irwin, "You're the Warmest Baby in the Bunch" and *Guess I'll Have to Telegraph My Baby*.

But possibly the biggest hits of all my songs were *Mr. Morgan, So Long, Mary*, sung by Fay Templeton



MARY MANNERING IN "GLORIOUS BETSY"

on Twenty-eighth street. I sold them a song and gave them option on all my work for the next five years. They gave me \$2 for it and I took the money home. There was a noise.



Sarah Bernhardt has just produced with great success at her theatre in Paris, a drama in verse by Catulle Mendès entitled "The Virgin of Avila" (St. Theresa). The critics pronounce it to be Mendès' masterpiece. The above is the latest portrait of the distinguished poet and of his wife, Madame Catulle Mendès, who is considered one of the most beautiful women in France, and of his son, Primice, nine years old. M. Mendès has another big success at the opera in his "Ariane," for which Massenet has written the music

in "Forty-five Minutes from Broadway," and *The Yankee Doodle Dandy*.

The first sketch I ever wrote was for Filson and Errol, and we named it "A Tip on the Derby." Shortly after this the Four Cohans joined Hyde's Comedians. While with them I wrote "The Professor's Wife." Afterwards we joined V. Tilley and played a sketch of mine "Money to Burn."

We were with Harry Williams on my sketch, "Running for Office," which I then expanded to a four-act play. This was succeeded by "The Governor's Son" and "Little Johnny Jones" and "George Washington Jr." There will be two companies of "Little Johnny Jones" out this fall.

As I look back upon the career that is, I hope, only begun, I think the hardest time we Cohans had was when I was about fourteen and four came into New York with only two weeks booked and a hundred dollars ahead. Things looked bleak before a long, hard summer. Whenever hard times my father and mother had been through, and there were many, they did not talk about them before the children. This time was the exception. I listened and said nothing, but put on my hat and ran down to a music publisher's place

The greatest triumph, I think, for the Four Cohans was when the voting contest was on for the most popular vaudeville players at the Madisonic Temple Roof in Chicago and the Four Cohans rolled up the biggest vote. I came back from Europe to play the one week date. They gave us three thousand dollars for the week. The greatest personal triumph I think, was when the royalties of my songs in *The Yankee Doodle Dandy* reached \$46,000.



SARAH BERNHARDT'S COUNTRY HOME AT BELLE-ILE-EN-MER, FRANCE

Maeterlinck's New Play "The Blue Bird"

THE eternal search after distant and alien joys when real happiness lies unperceived around the corner—this time-worn theme, which has inspired poet and philosopher alike, is the *motif* of Maurice Maeterlinck's new play, "The Blue Bird," to be seen shortly in America.



MAURICE MAETERLINCK

Yet the Belgian Shakespeare does not mystify his audience by disguising this plain, hackneyed moral under the elaborate trappings of ultra-modern psychology nor to bewilder them by complexity of plot. Children in their lisping accents voice the unchanging truth that contentment is only possible by adapting oneself to one's surroundings, whatever they may be. The eager clamorings of Maeterlinck's boy and girl after their richer neighbors' playthings and pastimes, their quest of the Blue Bird and the simple *dénouement* after their many wanderings typify the restless longings and

aspirations of the grown-ups around them. How different this Maeterlinck from the Maeterlinck of the "Treasure of the Humble" or the misty and mystic "Seven Princesses"!

The "Blue Bird," which in treatment resembles Barrie's "Peter Pan," is probably the most direct drama the Belgian poet has ever written. Scene follows scene in such logical sequence that one looks in vain for the vague digressions and puzzling conversations that characterized the Maeterlinck of ten years ago. This allegory, with its children actors, is the very apotheosis of simplicity in theme, plot and dialogue, and he who buys his orchestra seat expecting to witness a complex soul study will think he has stumbled into some children's fairy performance by mistake, unless he have perceptions keen enough to feel the subtle music of the lines, to grasp the great spiritual beauty that shines through each scene.

The curtain rises. What a happy family it is! The ideal quartette of devoted mother and father with their winsome boy and girl! All four are gathered together in their modest home, which seems to be the typical abode of humble joy and contentment. It is the play hour of the day when the parents live their childhood again and romp with the little ones. Soon, when it grows darker and bedtime comes, the children put aside their playthings and make ready for the night. The parents kiss them and leave. But the children do not sleep. They press their

tiny faces against the window panes and gaze across the way at a brilliantly lighted room where some rich boys and girls are making merry. Then the black spirit of dissatisfaction creeps into the souls of the poor little onlookers and they begin to find fault with their own pitiful toys—the bedraggled rag doll and home-made drum—and long for miniature Dresden tea sets and smart rocking horses. In an instant all the memories of their happy times in their cottage home vanish. Dark envy stirs in their childish breasts and they are sad. Then enters the good fairy, who promises they shall have all their wishes granted if they are fortunate enough to find the Blue Bird. She offers to aid them in their search. Delighted with such an easy solution to their woes, the children start off at once.

The bulk of the play now consists in their wanderings, always piloted by the friendly fairy.

One of the prettiest fancies is their visit to the nebulous Land of the Unborn, where Those to Come are embodied in the forms of laughing children. One little fellow cries to the Guardian Sprite of the Kingdom, who is sending his tiny charges one by one on their earth journey: "Isn't it my turn to go? When will it be my turn to go? My mother has been wanting me for fifteen years!" And the Guardian Sprite comforts him, telling him that he has only a short time to wait. Another says he dreads to take the trip into the region of the living, for he knows he has only a brief time to linger there and he hates to sadden his parents by his early death. The two earth children, with their fairy guide, look on for a while, and at last they meet a handsome little boy, who stretches out his arms crying, "I am your brother, but don't tell mother, for I can't stay long with her."

But even in that enchanted country there is grief and sorrow, and the Blue Bird, at the approach of the wanderers, changes its hue. And so it is throughout their many journeys. Just as their baby hands reach out to grasp their talisman of luck its plumage pales to dead white, darkens to crimson or flushes to yellow.

In the last picture or act they return home, weary and disheartened. Then, just as they cross the familiar threshold, one of them gives a great cry of joy, "Why here's the Blue Bird!" and points to their one-time household pet, the canary in its cage. Its common coat of yellow feathers has changed to a gorgeous blue.

The dialogues in this charming little allegory are punctuated with the many reiterations which are found in all of Maeterlinck's plays. These repetitions are not, as many of his enthusiasts think, characteristic of Maeterlinck as an individual poet. They belong to the Belgians as a race—not, perhaps, the cosmopolitan Belgians of Brussels or Antwerp, but the real country folk. Listen to two plodding peasants as they meet on the roadside.



Klein, Milwaukee

Guelma Baker



Fred Mace and Guelma Baker



Edith Yarrington

SCENES AND CHARACTERS IN "THE UMPIRE," MUSICAL COMEDY

Book by H. M. Hough and Frank Adams, music by Joseph M. Howard, which had a run of over 300 nights at the La Salle Theatre, Chicago. The story touches a number of timely topics—politics, corporation scandals, graft, football, etc.

"Will it be a fine night, to-night?" one questions. "I don't think it will be a fine night," the other replies. "Why don't you think it will be a fine night?" etc., and so the conversation drags on endlessly. It might almost be said that this unhasting speech typifies the mental attitude of the nation—the Belgium that slumbers in the dead cities of Bruges and Ghent and broods in the grey lowlands. Maeterlinck, by the very essence of his genius, has risen above this national apathy and has only retained the bare form of reiteration in his writings. He has made of this form a fitting vehicle for his clever utterances.

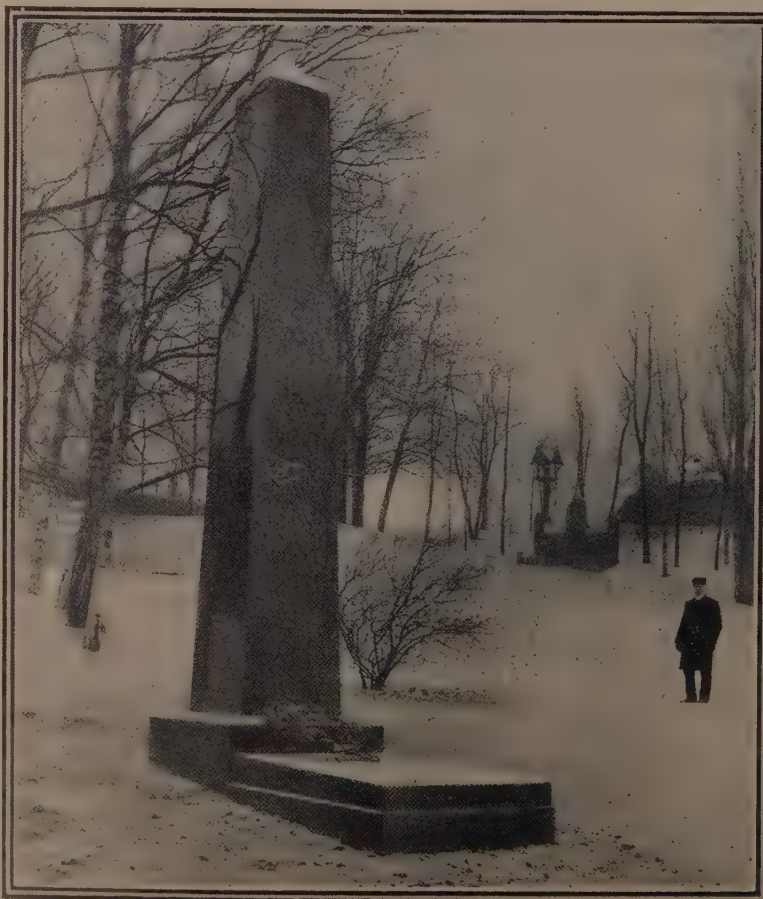
The growing clearness of his later works is almost a sure proof that the hazy suggestions and tentative philosophy of his earlier dramas and essays were not meant to veil some subtle mystery, which only the initiated could grasp, but were merely the gropings of his own soul after truth and light. These philosophical inquiries almost wrecked some of his plays, such as "Aglavaine and Selysette," making them unintelligible even to the most intuitive. "No one," says a celebrated French critic, "holds up his beliefs or unbeliefs to the public view as much as Maeterlinck. He has been trying to find himself, and he has now found that he is more of an idealistic poet than a philosopher."

Yet his philosophy or rather his mysticism glimmers through each rime and lends charm and grace to the slight framework of his dramas—and some are very slight. Nowadays Maeterlinck's mysticism is not so much that of the bewildered soul seeking its formula, but the gentler, broader mysticism that can be applied to all men and all circumstances at all times. The poet is growing older and his work is growing with him.

And not only have the years brought sturdiness and substance to the delicate fabric of his dreams, but they have changed Maeterlinck, the poet shrinking from publicity and unconscious of his fame into Maeterlinck, the man of affairs, who, from his study desk at Passy, watches over the production of his dramas and methodically superintends their translation into foreign tongues.

The "Blue Bird" is to be given this winter at the Odéon Theatre in Paris. There it will have everything in its favor in the matter of acting, stage setting, costuming and properties, for Antoine, the new manager, well known as the founder of the Théâtre Libre, is by far the most wide-awake director in France, and has long been noted for scrupulous regard for detail in all his productions.

KATHRINE DOUGLAS.



From Sketch

HENRIK IBSEN'S GRAVE AT CHRISTIANIA

On December 12th an obelisk of black Labrador rock was erected on Henrik Ibsen's grave. The monument cost 400,000 kroner. On the obelisk is a laurel wreath in copper presented by the Italian Authors' Club. Note the Hammer of Thor

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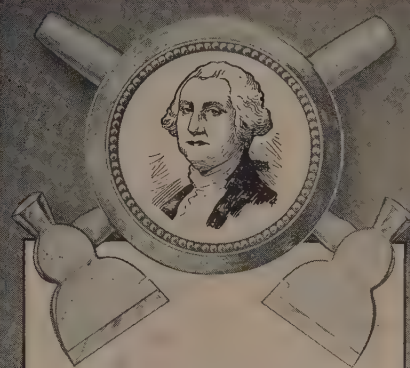
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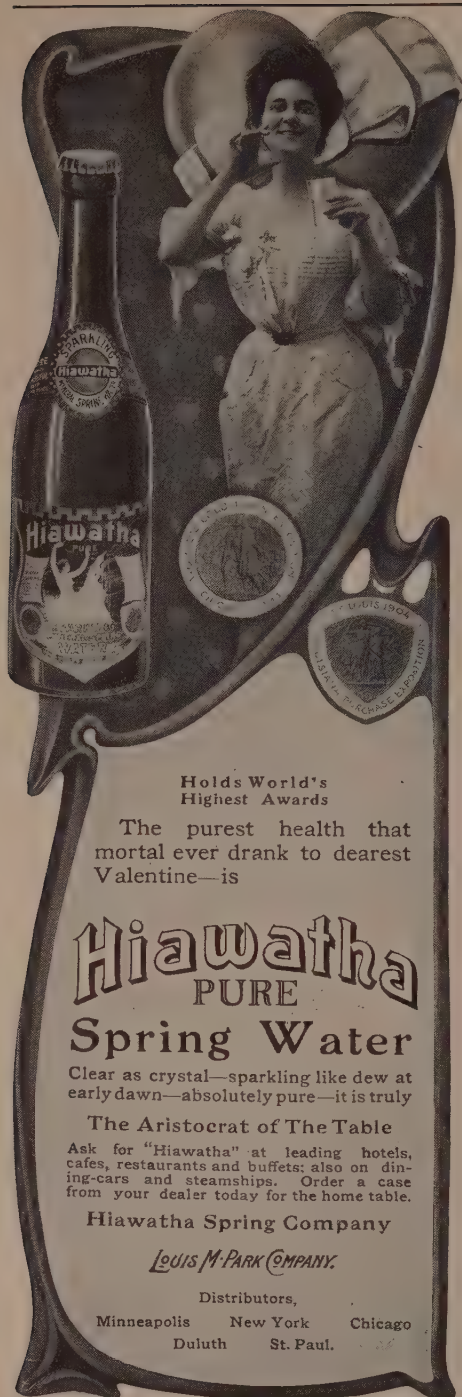
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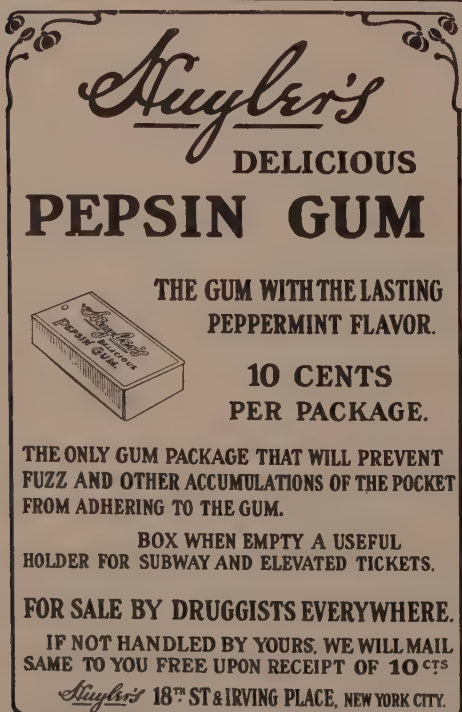
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You cannot keep posted in theatrical matters unless you read the Theatre Magazine

Players I Have Known

(Continued from page 47.)

ing three cents for the paper and seven cents for 'sass' at which the lad looked at me in a bewildered way.

My experience at the Tribune counting room reminded me of a story of Fanny Kemble. I never saw this famous lady, as the only opportunity ever afforded me was when she read at New Haven, Conn., about 1870, when I rose from a sick bed in the attempt to go to hear her but fainted ere I could leave my room and was sent back to bed.

Miss Kemble had temper as well as genius and exhibited the former in high degree in a summer spent among the Berkshire hills of Massachusetts. On her arrival there she became a guest at a famous old inn at Lenox, kept by a landlord who was very popular with his guests, not only for his good nature, but for his knowledge of the scenery and history of that beautiful part of our country. Soon after her arrival Miss Kemble ordered a carriage for a drive. To honor his distinguished guest the host himself acted as driver, and shortly after the start thought to interest her in his reminiscences of Lenox, whereupon the English-woman sharply interrupted him, saying:

"When I desire your conversation I will advise you." The worthy landlord did not speak again during the drive, but when Miss Kemble received her bill at the end of that week she found that she had been charged \$5.00 for an afternoon's drive. As that was a very high price for that time and place she sent a note to the landlord demanding an explanation. In return she received an itemized bill for the charges as follows:

"For horse and carriage \$2.00. For 'sassing' driver, \$3.00." The bill was promptly paid.

GREAT BEAR SPRING WATER.
For the Home and Office.

What They Say of Us

1044 South Hope Street,
LOS ANGELES, CAL., Nov. 23, 1906.

Let me take this opportunity to express my high appreciation of the excellence of your magazine which seems to fill all reasonable requirements of the collector and of the lover of the drama.

GEO. A. DOBSON.

Judicious Advertising for November says:

"The THEATRE MAGAZINE has issued a unique post card showing that in October 8,896 lines of advertising were carried, which was a gain of 3,000 lines since last October. There is no doubt about it that the THEATRE MAGAZINE is a medium high class in every respect."

But what of November? We carried 9,296 lines. And December? In which we carried 14,144? This tells eloquently of the progress we are making.

OFFICES OF "THE BLADE,"

TOLEDO, O., Dec. 8th, 1906.

Permit me to congratulate you on the constant improvement and value of the THEATRE MAGAZINE. It is a credit to you and to the profession.

Very truly yours,

ROBINSON LOCKE.

GREAT BEAR SPRING WATER.
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Only Did What Bernhardt Did

On the day of the admission of M. Rostand to the French Academy the brilliant author of "Cyrano" and "L'Aiglon" gave a breakfast to a few of his friends, the guest of honor being Madame Bernhardt. The actress was dressed in a very handsome gown, which she declared had been made expressly for the occasion and was never to be worn again. At the end of the breakfast she arose, and with the impressive manner which she commands at will, took a glass, held it high and said, "I drink to the greatest of French dramatists, Monsieur Rostand, and I drink after the Greek manner!" She then poured the contents of her glass over her head and gown.

Two of Rostand's small sons were sitting at a side-table wearing new velvet suits, also made for the occasion. In the silence which followed Madame Bernhardt's dramatic tribute the elder of the boys arose, and, imitating her manner, said, "I drink to the greatest of poets, my Papa, and I also drink in the Greek fashion!" and straightway deluged himself and his small brother with the contents of his glass. On being reprimanded and sent upstairs he declared that he could not see why he should be sent to bed for doing a thing which everybody applauded when Madame Bernhardt did it.—*Ladies' Home Journal.*



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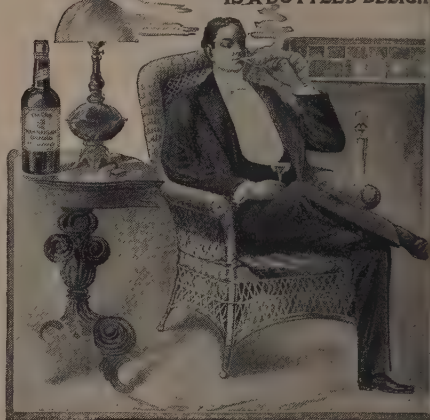
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ARTHUR J. ELLIN, U.S. MANAGER

he "Symbolism" of "Peer Gynt"

(Continued from page 48.)

a deserted mountain farm, was set upon an army of yarnballs, which spun themselves round his legs and clutched him to the Trolls time to disappear. Peer-Askeladden was also lured by means of a yarnball clinging down the mountain to his feet into the face of a mountain huldryn not unlike Tanniser in the enchanted Venusberg. And in any cases the pealing of a distant church bell drove away the spook at the critical moment. And as far as the Buttonmolder is concerned, what a prosaic, human explanation a Danish and once gave me. When some fifty years ago Scandinavian farmers began to discard their quaint old national costumes, wide-awake merchants traveled from one village to another in the northern provinces purchasing at ridiculous prices or exchanging for worthless trinkets the heavy solid silver buttons which adorned the Sunday clothes of yore. . . . and Peer Gynt's reindeer back? Well, there is in Scandinavia an enormous amount of cheap popular reading concerning Askeladden's lies, Askeladden's fantastic rides, which correspond closely to our summer's Yarn Books." And the symbols? . . . Let us quote Ibsen: "I never painted symbols, I painted men. I have never dared to plant a man on the stage until I could see plainly in my mind every one of the tones on the front and on the back of his coat." And the moral lesson? . . . Well, this is an American question. And why did Peer Gynt go back to the mountains to die? Well, for the same reason which made Ibsen return to Scandinavia to breathe his native air. Nothing supernatural. All human, intensely human. Menschliches, allzu Menschliches, as Nietzsche said.

Mme. Rejane's New Theatre

A dispatch to the New York *World* from Paris, says that Mme. Réjane's new theatre, which she will open this month with Max Maurey's play, "L'Invelli," promises to surprise Parisians in more ways than one. The system of ventilation, interior arrangement and decoration will resemble more an American playhouse than the usual badly lighted boulevard theatre.

Not only does this enterprising woman manager make innovations in the architecture of the auditorium, lobbies and boxes, but she intends to found a small school for beginners, patterned somewhat after the National Conservatory. Eight young women, aspiring to be actresses, will be taught how to dress and how to develop their talents on lines other than histrionic. Several eminent lecturers have consented to participate in this much needed instruction. The pupils will be taken to visit museums and libraries, so that when they have mastered the declamatory side of their art they will have a solid general education to back it.

The first year they will receive \$120 plus whatever extra salary they may gain if required to fill vacancies in the regular company. Then the generous Réjane will supply their costumes, a great saving for struggling beginners. The second year they will be paid \$240.

Another of this liberal manager's schemes is to present annually a play by an unknown author, which will be acted by the pupils. The price of tickets will be moderate and each person in the audience will be requested to vote approval or disapproval of the performance. The receipts, except for a slight remuneration to the players, will go to the budding dramatist.

Another innovation is a series of winter matinees for "young girls," who then cannot complain that they are kept from the coveted joys of the winter-ups by the proverbial immorality of the Parisian dramas.

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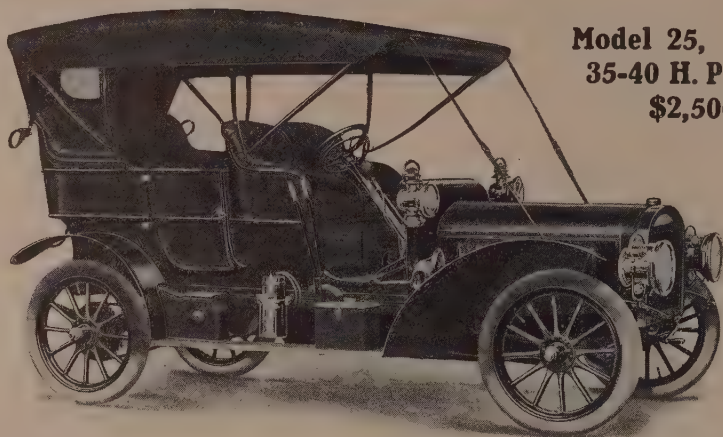
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Puccini—The Man and His Works

(Continued from page 44.)

showed that he could grasp his situations with strong dramatic grip and wed his text to it that brought out its inmost spirit. In a he had now revealed the tremendous single that underlay his work and which palpably ties all the work of the school whereof he is the protagonist.

The marvelous success of "La Bohème" Puccini's strong encouragement to adhere to the course he had mapped out for himself. was wont to say that he had "very human" and that he consequently wished only to deal with very human subjects. He liked to find a that appealed to him, whether in a good novel, a good drama, and it was on the way from Manchester to London that he confided to me his intention of founding his next opera upon Sardou's play "La Tosca." In fact his good friends, colleagues, Illica and Giacosa (the clever librettists of "La Bohème") were even then at work upon it, if they had not actually completed, the of the opera with which we are now so familiar, while the music of the first act was already sketched. Three seasons later witnessed the initial representation of "La Tosca" at Covent Garden (it had been given in Italy in 1899), and though Puccini was prevented from coming to London, the event was especially noteworthy because with it was associated the first appearance of that great artist, Milka Ternina, in the of the Tosca. This delightfully picturesque assumption has never been equaled for musical charm and dramatic power, and unquestionably it helped on both sides of the Atlantic to enhance the fascination exercised by the rare and so musical qualities of the work.

The same qualities pervade in a no less striking degree, though perhaps with even more touching effect, the score of "Madam Butterfly," the last of Puccini's operas only escaped the thrusts of the Milanese critics to afterwards (in modified form) favor from the same identity at the neighboring town of Brescia, not to speak of subsequent triumphs in London, New York, and other "small places."

In his next opera the gifted Italian measures swords with Georges Bizet in the country of Carmencita, and in a story that bears slight resemblance, as regards atmosphere, to the type of its Spanish heroine, to the power of Prosper Mérimée. The subject-matter of the question is taken from the romance of Prosper Mérimée, entitled "La Femme et le Pantin." It is realistic in the extreme, and touches upon a certain aspect of sensualism and passion that appears at moments to border almost upon the revolting. It depicts the struggle for mastery between a refined nobleman of early middle age and a wayward coquettish girl whom he has seduced in a tobacco factory and fallen in love with. First the girl plays with her admirer. In a tremendous scene she flirts with a youthful lover whilst the elderly Don looks on helplessly from the other side of an iron railing. In the final act, however, she visits her benefactor in his home, and, tormented to the verge of madness, he turns on her with abuse and blows to such purpose that she confesses herself beaten into adoration of the man whom she had treated so abominably. This is a subject after Puccini's own heart, and quite disagreeable enough for him to be sure in treating it magnificently.


Our genial friend, Frank Wilstach, who is the general press representative for the Shubert Company, is responsible for the following:

We're all aware that Anna Held Exactly what John Drew, But what we'd like to know is just How much coin Kyrle Bellew. Does Hackett cut the ice he did? Does Tony Pastor pray? If you can't answer these perhaps Our old friend Edna May. Does Lillian Russell through her lines? Is Sissy Loftus tall? Is Sothern cold by nature, and When Primrose did he fall? Is Mansfield tract-able? If so, Can he be called a plot? Would Goodwin be a bad one if Gillette him? Maybe not. But all these questions simple are Compared with this, to me: Was Meyerbeer a relative Of Mr. Beerbohm Tree?

This may be all very well, but the mystery remains, why did Jesse Lynch Williams? This must be the "Stolen Story"!

OWN & COUNTRY, Oct. 26, 1906:— "The French alchemist Tecla is famed for his success in producing an indestructible pearl that in every essential is equal to that produced by the action of nature."	NEW YORK MAIL AND EXPRESS, Nov. 6, 1906:— "The chief result of their advent was that rubies became non-negotiable assets in the loan market; this gem more precious than the diamond, was rejected in the pawnshop."	THE WORLD, Nov. 5, 1906:— "The rubies, it is known, are made of alumina, powdered and melted at an intense heat, and passed through a special machine from which emerges the globules, which are afterward polished as gems."	THE GLOBE, Nov. 9, 1906:— "They are said to be not only identical in composition with the natural gems, but to resemble them so exactly in appearance and properties that they are indistinguishable from the latter."
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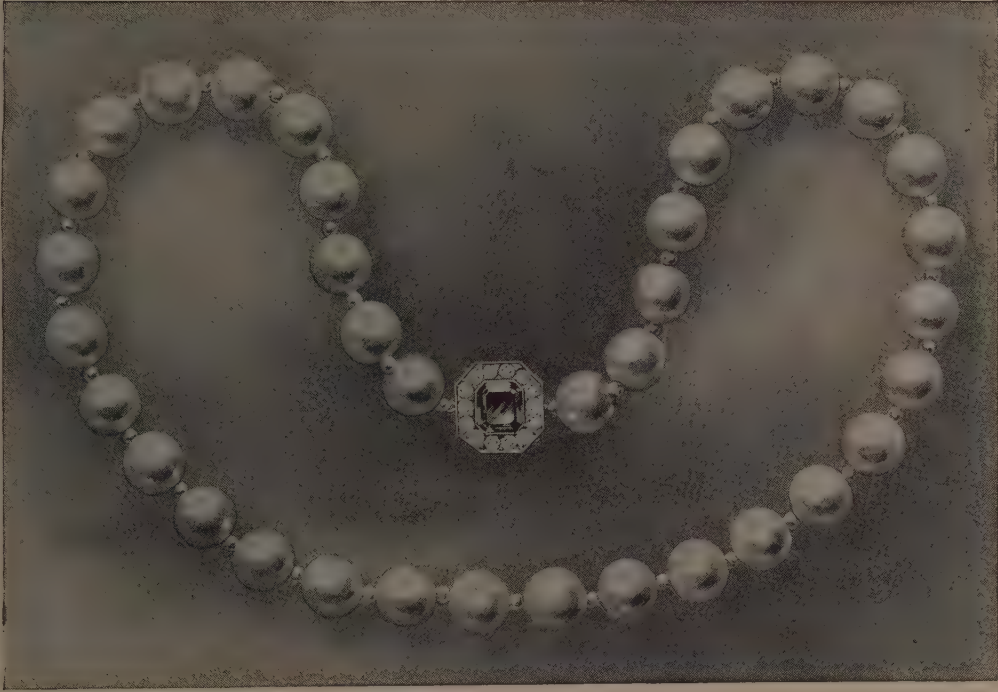
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NEW YORK TIMES,
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"The achievement of that amazing man Tecla is of the greatest importance."

NEW YORK HERALD,
Mar. 25, 1906:—
"Through a secret known only to himself, M. Tecla has succeeded in attaining his ambition to produce what is apparently a genuine pearl."

NEW YORK HERALD,
Nov. 5, 1906:—
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New Dramatic Books

GEDICHTE. Von Georg Sylvester Viereck. Progressive Printing Company, New York. 1904.

A GAME OF LOVE AND OTHER PLAYS. By George Sylvester Viereck. Brentano's, New York. 1906.

These volumes are written by a young man in his twenties who writes as might a man of forty who had practiced all the vices he could possibly crowd into a life devoted to the business of sensual gratification. To the first volume is attached an "appreciation" by a professor at Columbia University, himself perhaps a man of forty, who proclaims the younger man a genius. In literary form Mr. Viereck has achieved something that is very creditable as exercise work. It is not unusual to find this excellence in the



George Sylvester Viereck

imitative period of young writers. We are willing to say that we know of few German writers who excel him in his flexible use of a somewhat obdurate language, a language that seems never to have reached entire naturalness and flexibility until Heine showed the way. We, of course, do not disregard Goethe and Schiller, Lessing and others. The influence of Heine on the imitative young man is unmistakable. It is not worth while to praise his technical excellence in such exercise work. It is mere virtuosity. It is proper to say, however, that his chance for future success will be greatly promoted by this expertness in form. Some of his poems are beautifully expressed, but who can take a young man seriously who can in one poem describe the delights of a nocturnal debauch and in the next (one page fronting the other) go into rhapsodies of sorrow over Christ. Frankly, Mr. Viereck's little plays are unpleasant and unsavory. Technically, there is a slight trace of imitative capacity, and in substance they are meats warmed over from the full trenchers of that unspeakable English poet whose name all decent writers for the press now carefully avoid. Why should we discuss or describe such plays? They have a certain cleverness about them, but they all concern illicit doings. Literary distinction can never be reached through such subjects. No one can hope to excel the masters of eroticism. They have exhausted the matter. This is not the age for it. At all events, this is not the country for it. If Mr. Viereck will abandon this erotic tendency in his writings he has enough talent to amount to something.

Who's Who on the Stage. A Reference Book and Biographical Dictionary of the Theatre. 232 pages. Illustrated. New York: Walter Browne and F. A. Austin.

This is a book of peculiar value to dramatic editors and writers, and one which should have interest also for the general theatregoing public, who like to know something about the personal history of their stage favorites. There have been several previous attempts to get out a book of this kind, the stage of every country boasting a work similar in scope. In France they have had for many years a handy little volume called "Nos Artistes," and in England has just been published "The Green Room Book." The American "Who's Who on the Stage" enters more fully into the biography of each artist than either the French or English work. It is more bulky in form yet not quite so attractive in appearance. It is also indifferently printed on a thick coated paper not well

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suiting to the purpose. It is well written, and the facts furnished seem to have been carefully and accurately compiled. As the introduction points out, it is not a collection of mere puffs, but an effort to present in attractive form biographical sketches of all who have attained eminence in connection with the contemporary American stage. It is not apparent why only some of the sketches are considered worthy of being illustrated with photographs of the persons written about, while others, of players more prominent, are not so pictured, and there are a few players of distinction who are not included at all, for example Louis James, Kyrle Bellew and Frank Keenan. But these were probably oversights that will be corrected in future editions. We think the publishers would gain by printing the next edition on thinner paper, by giving the book a more attractive binding, and by publishing at least a thumbnail picture of each subject.

ON THE EVE. A drama in three acts, by Leopold Kampf.

This play seems to have made a sensation in European capitals and particularly in those lands contiguous to Russia, where sympathy with the hounded Nihilists is based on a better understanding of the circumstances than is had here. In spite of what our natural sympathies should be, the play could appeal here only or mainly by reason of its dramatic force. The inherent quality of truth in the play would, however, make a more vivid impression than that left by the superficial or meretricious plays written by foreign or less informed dramatists. The play is peculiar in having a different locality and, with the exception of the two principal characters, new characters for each act. This method no doubt gives better opportunity to represent the dreadful conditions in Russia; and it is not a technical defect, for the material demands this treatment. The unity of the play is none the less strong, the action being consistent in dealing with the relations between an anarchist girl and her lover, whom she has forbidden to love in order that he might give his whole life to the cause. She is herself relentless, and thinks that she can repress her own love until the political objects of her order are accomplished. The crisis arises in the last act, where she must choose between the death of her lover and the advancement of the cause. She sends him out to his own destruction when he throws the bomb that is to destroy the Czar. It is a powerful and realistic tragedy and should secure considerable attention on our stage.

The series of comic pictures entitled *Little Nemo in Slumberland*, which proved so popular with newspaper readers, have been collected in book form, making a handsome volume eleven inches high and sixteen wide, calculated to give unlimited delight to every youngster. The plates are all highly colored and thus the attractiveness is considerably enhanced. The book is published by Duffield & Co.

Books Received

"Anciens Théâtres de Paris." By Georges Cain. 380 pages. Illustrated. Paris: Eugene Fasquelle.
 "Poetical Works of William B. Yeats." Two vols. New York: The Macmillan Co.
 "The Romantic Composers." By Daniel G. Mason. 358 pages. Illustrated. New York: The Macmillan Co.
 "Moonshine Strategy and Other Stories." By Wells Hawks. Illustrated by Harrison Fisher. Baltimore: I. and M. Ottenheimer.
 "Voice Production in Singing and Speaking." By Wesley Mills, M.A. 273 pages. Illustrated, with colored plates. Philadelphia: J. B. Lippincott Company.
 "The Standard Operas—Explanatory, Analytical and Biographical." By Geo. P. Upton. 465 pages. Illustrated. Chicago: A. C. McClurg & Co.
 "Annals of Covent Garden Theatre from 1732 to 1897." By Henry Saxe Wynnham. Two vols. Illustrated. London: Chatto & Windus.
 "The Prisoner at the Bar." By Arthur Train. New York: Scribner's Sons.
 "The Squaw Man." By Julie Opp. Illustrated. New York: Harper Brothers.
 "Who's Who." Edition for 1907. New York: The Macmillan Company.
 "Costume Fanciful." Historical and Theatrical. Compiled by Mrs. Aria. Illustrated in colors by Percy Anderson. New York: The Macmillan Company.
 "Tales from Shakespeare." By Charles and Mary Lamb, with introduction by Alfred Ainger. Edition de Luxe. 2 vols. 22 steel engravings and mezzo-tints.

D'Annunzio Writing History

A dispatch to the *New York World* from Rome says that Gabriele d'Annunzio, whose latest play was hissed in the theatre, has accepted the hospitality of Count Silvio Piccolomini (a descendant of the family to which belonged Pope Pius II.), at Pionza, near Siena, in order to make a special study of the life and ancestors of the great Pope and write a history of his pontificate. It is said that his coming work will be so important from a historical point of view that arrangements are already being made to have it translated into several languages.

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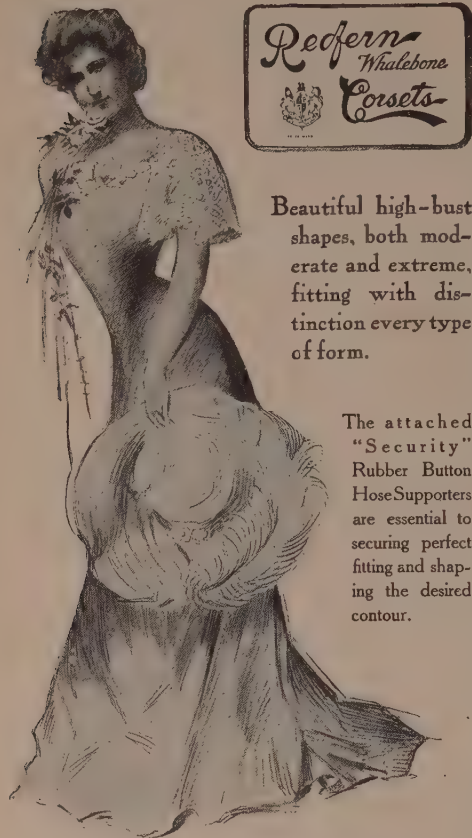
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In a recent issue of the *Encyclopedia of Hygiene and Medicine* the well-known European skin specialist, Dr. Kromayer, writes on the care of the skin from a very common sense point of view. A brief outline of what Dr. Kromayer expressed in the rather exhaustive article alluded to, will, I am sure, benefit our readers.

In the first place, Dr. Kromayer rather laments the fact that the medical fraternity has not regarded the cosmetic care of the skin as coming within the scope of its treatment, thus allowing the field to be seized and occupied chiefly by quacks. This treatment has too great a ring of truth to be wholly denied; however, there are today a larger number of worthy and reliable so-called "beauty doctors" in our Metropolis than a few years past, and the science of skin treatment is receiving more and more attention each day.

The object of the cosmetic care of the skin, is to make the skin beautiful and keep it so. The characteristics of a beautiful skin are:

First.—The skin must be smooth, soft, pliable and of a dull gloss.

Second.—The color must be a dull white or a yellowish brown.

Third.—Impurities of the skin, such as anomalies of the pigment, growths, anomalies of the sebaceous glands, abnormal growths of hair, should be absent. These do not yield to treatment by the best of facial preparations, but remain in the domain of the physician or surgeon.

The character of the normal skin depends on the formation of a normal horny layer of the epidermis. This is normally a thin, transparent, elastic, and very resistant membrane, and contains both water and fat. The character is altered if its water or fat contents are altered, the elasticity and pliability disappear, and the horny epithelial cells being cast off, the skin assumes a rough, hard texture. In order to retain these normal characteristics one should use sparingly of water on the face, and always combined with an absolutely pure hygienic soap.

Soft massaging with fats will keep the skin soft and elastic, but will cause the growth of hair; therefore, one should be more than particular to use a pure vegetable cream, free from petroleum products, or stearine.

Face massage has almost entirely died out in Paris. Many doctors, claiming that unless the hand that touches the face is a master of its art, the entire form of the face is in danger of being changed. For instance, a person who goes about his work blindly is apt to rub the flesh up from the neck and send it about the temples or nose, or the woman with a good oval face is apt to have the contour entirely changed and the flesh gather about the chin.

The French woman keeps young because she takes pride in her appearance, and her very activity will keep her from becoming old as much as anything else. There is no doubt that the period of active life has increased immensely on the standard of a hundred years ago.

The first requisite of facial cleanliness is Crème Simon soap and soft water. Little of the ordinary water is safe to use on the delicate skin of the face, but with the numerous sachet de toilettes, toilet waters, etc., one should not feel obliged to ever use plain hard water. An excellent preparation for softening the water is toilet benzoin, which, however, should be used sparingly.

A soap should never be applied to the face directly, either in a suds or rubbed on the skin. Instead, dissolve enough soap shavings in hot water to make it quite thick in appearance, thin it out with more luke warm water and wash the face in it with a soft camel's hair brush of a fine quality. Rinse well in several waters, to which a wine glass of a good toilet water, toilet vinegar or special lotion has been added. Dry the face by patting it dry with a soft towel. Rub in a cream, Crème Simon is excellent, as it is entirely free from animal fat, is pure and beneficial as a skin food. Wipe the crème off, and dust the face with Poudre Simon, and you will look ten years younger.—From *Shop Talk*, N. Y., December, 1906.

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Subscriptions to either or both may be sent to "DRESS," 24 East 21st Street, New York City, or to "THE THEATRE MAGAZINE CO.," 26 West 33rd Street, New York City.

Plays and Players

(Continued from page 36.)

hands of the villain just as she is to be transferred to her old environment.

The hero of the dream, somewhat to her confusion, continues in her old world as a friend of her brother-in-law, and she discovers that he is as fascinating in serge as in buckskin. She has learned moreover that there was prejudice and superstition in the old days along with the romance and that, along with the velvet and the ruffles, her own age has laid aside much narrowness and deception.

Minnie Dupree, as Elspeth, was wholly delightful. She caught the spirit of the piece and acted it with great charm and skill. She has the child-like earnestness and unfailing sympathy which make the part vital and living. Helen Ware did an excellent piece of work in the part of the gypsy Malena and later as Malena Leveson. The whole cast, with the exception of a woodeny, though good-looking Eleanor, was capable.

CASINO. "PRINCESS BEGGAR." Comedy opera in two acts. Music by Alfred G. Robyn. Libretto by Edward Paulton. Produced January 7th with this cast:

King Otto XXX, Eddie Garvie; Prince Karl, Bertram Wallis; Count Rollo, Jas. G. Reaney; Casper, Ernest Graham; Hans von Sprudel, Harry MacDonough; Baron Lombardo, Stanley L. Forde; Father Boniface, D. J. Flanagan; Rowena, Cecilia Rhoda; Antickia, Adele Barker; Elaine, Paula Edwardes; Adela, Edith Fraser; Frieda, Daisy Fuguet.

The musical productions at the Casino have come to have such marked characteristics that the term Casino shows is descriptive in itself. "The Princess Beggar" is a typical Casino show. The piece is well set, having the usual floral and electrical surprises that are associated with the house. The costumes are rich and effective and the choruses are especially fortunate in good-looking girls. Little praise can be accorded the book, which hardly rises above the drivel of which latter-day operettas usually consist, but the music is distinctly above the average. The attempt at something beside mere tunes has merited the title Comedy Opera by which this production is distinguished from the musical mélanges that have been lately distressing the ear.

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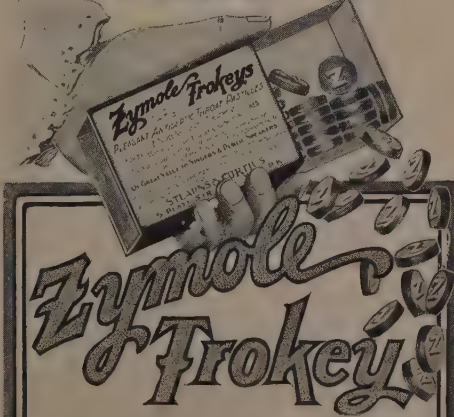
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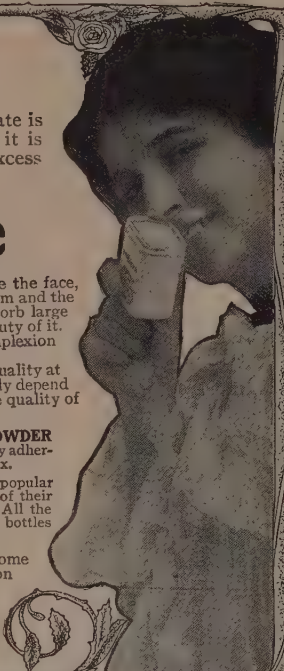
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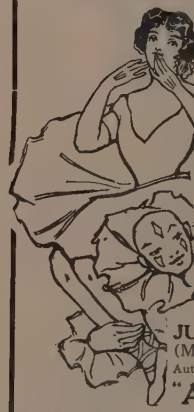
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arms. The villain is outwitted, as he always is in self-respecting comedy, and the Princess Beggar becomes a real princess after all.

Eddie Garvie and Harry MacDonough, as King Otto, and the Doctor, tried hard in two much overworked parts to create fun, but failed. Stanley Forde has an excellent voice and made the best of the songs given him. Bertram Wallis also sang well and is an exceedingly good-looking Prince. Paula Edwardes in songs reminiscent of "The Belle of New York," scampered through the piece with much sprightliness and a distinct charm. Her voice has the peculiar twang which marked it on her previous visit, but her chic personality and her good-natured by-play do much toward enlivening the evening and should give the opera a certain vogue.

WEBER'S. "DREAM CITY" and "THE MAGIC KNIGHT." Extravaganza. Music by Victor Herbert. Book by Edgar Smith. Produced December 24.

This amusing show takes one back to the cheer of the Weber-Fieldian days when there was laughter within doors and speculators without. The first part of the evening is given up to a dramatic pipe in two puffs. There is a substratum of plot, concerning an impoverished farm, located near New York, and the advent of a real estate agent, who proposes to turn the wilderness into a metropolis that shall make New York City look like a snowed-in suburb. Judicious cutting would improve the opening scenes, but there is plenty to amuse. Joe Weber, as the farmer, Otis Harland as J. Bilkington Holmes, Maurice Farkoa as Henri D'Absinthe, Will Hodge as Seth Hubbs and Madelyn Marshall as Amanda Boggs, are seen in congenial rôles.

"The Magic Knight" is termed a dash at grand opera, which its devotees will admit lays itself open to the attack of the burlesquer. "Lohengrin" is the piece chosen for the funmaking, and the audience is advised that if they will listen intently it is possible that the shade of Richard Wagner may be heard to turn over. Maurice Farkoa makes a capital Lohengrin, Lillian Blauvelt, as Elsa, entering into the spirit of burlesque most charmingly by announcing that it is up to her to sing like a human canary, and proceeds to do so with great sweetness and brilliancy. Cecilia Loftus has never appeared to better advantage. Her imitations of Ethel Barrymore in "Sunday" and of Hattie Williams in "The Little Cherub" were capital, while that of Rose Stahl was a marvel in its fidelity to the original. Maurice Farkoa sang the love song *I Fancy You* with an ardor that made the young women in the audience sit up and clap hands.

LINCOLN SQUARE. "MATILDA." Farce in three acts by I. N. Norris. Produced December 31 with the following cast:

Sir Duncan Claymore, Charles Lane; Lord Jermyngham, Lionel Walsh; Lester Markham, Joseph Tuohy; "Tod" Archer, Alfred Hickman; Dr. Lamb, Edwin Middleton; Dr. Short, Robert Newcombe; Lady Arabella Jermyngham, Clara Thompson; Constance Lamb, Katherine Emmet; Edna Raymond, Maude Fulton; Matilda, Amy Ricard.

The idea of this farce is not particularly original. An English unknown relative dies, bequeathing a fortune to Matilda, an actress, on condition that she marry her cousin Lord Jermyngham, whose coming to this country with his family on their yacht is promptly announced in the first act. As Matilda's affections are already engaged, she being about to marry Lester Markham, she is unwilling to consider this. Whichever party refuses to marry the other forfeits the share of the fortune, and she therefore plots to force the Englishman to refuse to marry her. "Tod" Archer is persuaded to disguise himself as Matilda and disgust the relatives, while Matilda herself goes with him aboard the yacht as a cabin boy. Miss Ricard made a charming cabin boy, and Alfred Hickman was ridiculous enough as the supposed Matilda. These two were the life of the piece, and if it lives it will be due to their efforts alone. Incidental music was introduced for no apparent purpose, and one song, *I Wonder if the Thing's Worth While* (Lyrics by Everett Ruskey) made a hit with the audience. Miss Emmet, a pretty country girl with a sweet voice, had a pretty song. But there is little else to praise in the play.

Single numbers of the THEATRE MAGAZINE can be procured at the following prices:—1901, \$2.00 each; 1902, \$1.50 each; 1903, \$1.25 each; 1904, \$1.00 each; 1905, 50 cents each; 1906, 35 cents each.



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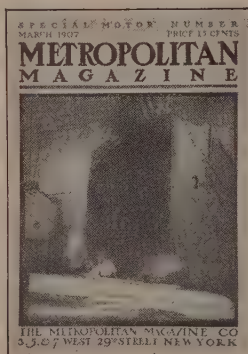
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MOTOR-BOATING: A good deal of space in the March Issue will also be devoted to the growth and development of the Motor-Boat Industry. The article, written by Mr. W. S. Dudley, will be of interest to all readers and especially so to the owner or prospective purchaser of one of these handy little craft. Some of the pictures to accompany the article are full of action and unique.

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may expect more than three questions. Absolutely no addresses furnished. These and other queries connected with players' purely personal affairs will be ignored henceforth.

H. L. T., Rochester, N. Y.—Q.—Does one have secure permission of an author to dramatize his story? A.—Certainly, if the work is copyrighted in this country. Q.—What compensation is usually given to author if any? A.—The question of compensation must be arranged with the author.

Subscriber, Beverly, N. J.—Q.—Please tell me how Alessadro Bonci pronounces his name. A.—Alessandro Bonchi.

Centre, Idaho.—The question of your weight is of less importance than that of your appearance, whether well shaped or not. As to an engagement in the chorus after one year of study, it depends entirely upon your voice. If good, it is quite possible that you might obtain one. It will be more difficult to secure it in a New York company, as you wish.

M. and J.—Q.—What play will Ellen Terry appear during her farewell tour of the United States? A.—It is now stated that she will appear in Bernard Shaw's "Captain Brassbound's Conversion." Q.—Will you have an interview with her or publish any pictures of her? A.—See issue for September, 1906.

J. M., Bridgeport, Conn.—The best advice we can offer in regard to your desire to become an actor is "Don't." If you insist, try to get an engagement to walk on, or as super, since it would be difficult for you to work your way through a dramatic school, and we know of none with a night course.

A. W. W., Philadelphia.—To ascertain Mrs. Patricia Campbell's New York and Philadelphia dates you must write to her manager. He will also give you the information you wish concerning her repertoire.

R. L. R.—Q.—Have you ever published pictures of Miss Beatrice Morgan? A.—In the December, 1906 number.

Cheyenne, Ky.—Q.—Will Edna May play "The Bell of Mayfair" this season? A.—She appeared in it in London. Q.—Have you ever published an interview with her? A.—In November, 1905. Q.—Have you ever published pictures of her? A.—Many. Recently in the August number, in September, October and November numbers for 1905, etc.

P. M. D., North Adams, Mass.—In answer to your questions all we can say is try for yourself, and see whether you can get an engagement. Your lack of height is not of necessity a serious drawback, although it would be easier for you if you were taller.

A Constant Reader, Worcester, Mass., and others.—For some months we have regularly stated the ways of trying to secure engagements in dramatic and musical companies. Consult back numbers of this magazine under "Queries Answered." Railroad fares of traveling companies are paid by the management, but no other traveling expenses, unless especially stipulated in contracts.

Information is wanted for important family reasons of the whereabouts of Miss Vera Pindar, formerly in the chorus of "The Show Girl."

H. H. K., Worcester, Mass.—Q.—What number of your magazine contained scenes from "The Virginian," and what is the price of a copy? A.—February, 1907, 75 cents. Q.—Is there a souvenir book of the play, and where could I get it? A.—Write to the management.

B. H. G.—Q.—How can one study at the Metropolitan School of Opera? A.—Write to Mr. Conried. We can not recommend singing teachers. For advice as to how to secure an engagement see former issues of this magazine.

A. F., San Francisco.—See above answer. For book valuable to a student of dramatic art, read lives and biographies of great actors, plays by the best dramatists both ancient and modern, William Winter's dramatic criticisms, the best dramatic papers and magazines of the day, etc.

J. G., Portland, Oregon.—Q.—Please tell me as much as possible in a short space of Miss Marie Jansen's life. A.—Miss Jansen was born and educated in Boston. She studied singing at the New England Conservatory of Music there, and first appeared in public in concerts in Boston. John Braham discovered her talent for the stage and introduced her to the manager of the Comley Barton Opera Co., in which she secured her first position on the stage, in a musical comedy by Ben Wolf, called "Lawn Tennis," which was a failure. Later she appeared in "Olivette" in the title rôle, and with great success. Afterwards as a member of the McCaull Opera Company she was very popular. Charles Wyndham engaged her for "Featherbrain" which he produced at the Criterion Theatre, London, and afterwards she played at the New York Casino in "Nadji," which had a long run, and in which she scored another success. Q.—Where can I obtain a photograph of her? A.—Write to Meyer Bros. & Co., 26 West 33d st., this city.

A Subscriber.—Q.—In what has Margaret Dale appeared before she became a leading woman? A.—She played the ingenue rôles with John Drew.

Anxious, Frankfort, Ky.—Q.—Have you ever published an interview with Edna Goodrich? A.—No. Q.—In what is she now playing? A.—Before the recent closing of the company in "The Genius" with Nat Goodwin. Q.—Has her picture ever appeared in your magazine? A.—In November last; also this current issue.

G. G., Atlantic City, N. J.—Q.—Is it necessary for a vaudeville artist who desires to imitate certain famous actors to ask permission of the managers of the plays in which those actors are performing? A.—It is not necessary.

E. L. M. A., Worcester, Mass.—Q.—Where can I get pictures of Julia Dean, Marion Lorne, Alfred Kappeler and Wallace Eddinger, late of the Hunter Bradford Stock Company of this city? A.—Write to Meyer Bros. & Co., 26 West 33d st., this city.

Elizabeth H., Memphis, Tenn.—Q.—In what is Viola Allen now playing? A.—In "Cymbeline." Q.—Mary Manning? A.—In "Mistress Betty." Q.—Robert Edson? A.—In "Strongheart."

B. M. K.—In December we published a picture of Miss Beatrice Morgan.

J. M. A.—Q.—When and where did the Southern-Marlows company open? A.—In the Lyric Theatre, Philadelphia, October 15.

D. Campbell, Chicago.—Q.—At what price can I get a book of scenes from "Brown of Harvard"? A.—There is no such book published. Five scenes from this play were published in the last April number of this magazine, for sale at this office for 25 cents.

W. C. J.—Q.—What is Bessie Abbott's sister's name? Miss Pickens. Q.—Who are the wives of Lionel Barrymore and Aubrey Boucicault? A.—Lionel Barrymore married a daughter of McKee Rankin, Aubrey Boucicault married Miss Nellie Holbrook. We must decline to mention "as many native Texan actresses" as we can. Q.—Besides the August number of this year, you ever published a cover picture of Miss Ethel Barrymore? A.—Yes, on the November, 1901, cover. Will you kindly tell me as much of her life as possible in a small space? A.—She was born in Philadelphia August 15, 1879, and was educated in the convent of the Dame in that city. Her first stage appearance was with her uncle, John Drew, in "The Bauble Shop," 1894. In 1896 she made a hit playing a maid's part in "Rosemary." Three years later she went to London and became a member of the late Sir Henry Irving's company. In 1899 she played with Annie Russell in "Merneke," and afterwards played the leading rôle in "Excelsior, the Governor," on the road. She has appeared in "Captain Jinks," "Carrots," "The Country Girl," "Cousin Kate," "Sunday," "A Doll's House," "Alice Sit-by-the-Fire." R.—Q.—Will Miss Barrymore appear in New York this winter? A.—Probably. Q.—What is the name of her new play? A.—"Kathleen" was to have been played here, but it proved unsuitable at rehearsals, and "Captain Jinks" has been revived. J.—Q.—Where and in what will Blanche Barrymore be seen this season? A.—She is now playing in "The Town" with the Lew Fields Company. Q.—Where can I find a good picture of her? A.—Write to the Bros. & Co., 28 West 33d street, this city. D.—Q.—Have you ever published an interview with Sam Faversham? A.—In September, 1904. Q.—Any news from "The Squaw Man"? A.—In July, 1905. Q.—What is James Young playing this year? A.—In "A Summer Night's Dream" with Annie Russell. H. I., Rutherford, N. J.—Q.—To settle an argument will you kindly give me the following information: When Mr. Edward Langtry, the late husband of Mrs. Langtry? What was his profession or occupation? A stock broker. Q.—Did he at any time bear a commission in the English army? A.—Not to our knowledge.

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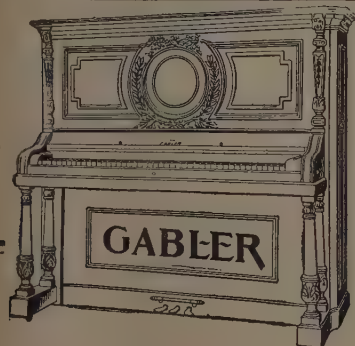
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At the Opera

(Continued from page 39.)

proven to be a season of opera at this new house, that is worthy of attention, and one which sets forth rivalry to the older institution. Not everything has been perfect here—a performance of "Il Trovatore" was disappointing and rather sleepy. De Cisneros sang her very best in it, and both Dalmorès and Seveilhac were reasonably good—not nearly so good as Italians of equal vocal rank would have been, for the French cannot sing this Italian music with all the bravado of voice necessary to its effectiveness. Tanara, a second conductor, led the work, and it was frequently drowsy.

At the Metropolitan Opera House the one novelty was "Lakmé," a work which had been packed away with other memories of the past. It is a delicate work, one designed for small auditoriums, and the beauty of Delibes' music, however exquisite in moments, is lacking in swing and in climax. The music never quite achieves its great aim, and, as a result, monotony sets in. Its revival again, at the Metropolitan, proved only more conclusively that this work is utterly lost there. Sembrich sang the title rôle with all the artistic seriousness which one finds in her work so constantly. Her stage appearance is very charming, and her singing merits the praise that has so often been bestowed upon her. But she was much hampered by Rousselière's Gerald, which was an awkward figure to look upon and vocally a pretty crude one. Rousselière is a useful member of the company—because he is a French tenor; and Mr. Corried has so often asserted that it is impossible to get a French tenor. But Mr. Hammerstein has disproved this, and he claims to have had no difficulty in doing so. Rousselière sings nearly everything alike. He knows no nuances, and he seems to trouble himself still less about them. But to return to "Lakmé," Journet appeared as the Brahmin Priest and Jacoby was Mallika. Bovy conducted, and no one who wished to sleep during the performance was disturbed. There was no swing, no "draught" in the work. Oh! there was a ballet. It was attired for a hot climate, but it danced as though it had studied the orient upon the stage of some Paris summer theatre. It was a joy to the ear—for the music is pretty—to the eye it was a jest.

Emma Eames came back to us and to opera, making her bow of the season as Floria Tosca in Puccini's "Tosca." She was radiant to look upon and she sang very well. In short, she celebrated a great success, for the other new stars that Mr. Corried has had to offer this season have not dimmed the lustre of this singer in the least—on the contrary they have rather warmed the public's heart toward Eames. This performance was one of usual merit.

On the other hand there was a "Siegfried" performance that was exceptionally good. Burrian sang a Young Siegfried that was very satisfying, his acting being full of buoyancy and his singing being effectively artistic. Fleischer-Edel, as Brunnhilde, was conventionally good, better than the average Brunnhilde, but was astoundingly great. She is a good, honest artist and does some things very well. Vocally she showed an improvement over her former appearances. Kirkby-Lunn was an Edna of vocal impressiveness, and Van Rooy, who was indisposed, probably never sang better in consequence. The honors of the evening went to Alfred Hertz, who conducted an admirable performance of this work. His reading was full of life and spirit in the first act, full of poetry in the second, and full of dramatic force and of sentiment and surging passion in the final one. The orchestra was enlarged, and the addition to its numbers was a great improvement; the stage was pretty well managed, and the whole performance was in contrast to some of the uninteresting ones that have been given at the Metropolitan this season. Hertz is to be congratulated upon having broken the spell that has hung about this opera house for several weeks, and he has probably never conducted better here than he did at the "Siegfried" performance in question.

NEW YORK, Dec. 3, 1906.

To the Editor of THE THEATRE MAGAZINE:

In the "Queries Answered" department of your December issue you tell R. B. S. that you are in ignorance as to what has become of me. For the past two years a severe illness has kept me from the stage, but I have fully recovered and am now playing Iachimo in Viola Allen's "Cymbeline." Trusting my little rush may glimmer for some time to come, I am,

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FROM OUR CORRESPONDENTS

Albany, N. Y., Jan. 10.—The flood of plays, held back by the dull days preceding Christmas, broke on that day when "The College Widow" added to the holiday cheerfulness. "Little Johnny Jones" on Dec. 28 and 29 was welcomed as an old friend. The first week of the New Year brought Marie Cahill, Lawrence D'Orsay in "The Embassy Ball," Annie Russell in "A Midsummer Night's Dream," the ever welcome Maclyn Arbuckle in "The County Chairman," and Forbes-Robertson and Gertrude Elliott in "Caesar and Cleopatra." Proctor's vaudeville bills continue to present well-known stars of this realm.

Alexandria, La., Jan. 7.—"East Lynne" on Jan. 7, Donnelly and Hatfield's Minstrels on the 8th, "The One Woman" Jan. 9, Paul Gilmore in "At Yale," and Harry Beresford in "The Woman Hater" on the 12th are scheduled for the coming week.

Atchison, Kan., Jan. 8.—The attractions during December were few and very poor, the exception being Louis James in "The Merry Wives of Windsor." We are, however, promised some good plays during January. W. H. Riley has bought the Empire vaudeville theatre and put in a stock company. This is a new thing here, but promises to be a success.

Atlanta, Ga., Jan. 9.—"The Man from Now" and "The Prince of Pilsen" were enjoyed by capacity houses. Richard Mansfield in "Peer Gynt" was greeted by the largest audiences of the season. The Ben Greet players gave an interesting interpretation of "Everyman." Tim Murphy pleased in "A Corner in Coffee." "The Girl and the Bandit" and "The Sleeping Beauty and the Beast" did not create a very favorable impression. "The Lion and the Mouse" opened the New Year and Creston Clark was good in "The Ragged Messenger." The presentation of "Julius Caesar" and "Cymbeline" were splendid. Thos. Jefferson in "Rip Van Winkle" proved delightful. The Bijou and the El Dorado have offered bits of merit and enjoyed good patronage.

Boston, Mass., Jan. 9.—The month has been fruitful in interesting offerings of the most varied character. Sothern and Marlowe are presenting their repertoire of modern poetic drama at the Boston theatre, but the Shakespearean productions appeal more strongly and are crowding the large playhouse. At the Majestic, Miss Ashwell had doubtful success in "The Shulamite," but in "Mrs. Dane's Defence" won instant recognition. She was followed by Bertha Kalich in "The Kreutzer Sonata" Dec. 24, and although Christmas affected the size of the audiences, her acting was enthusiastically appreciated. The Fitch's new comedy "The Truth" played at the Park for a fortnight. A new play by Sidney Rosenfeld, "The Aero Club," at the Park is playing its first important engagement. It is Lulu Glaser's first appearance in "straight" comedy, and a friendly first-night audience approved. John Drew is a great Boston favorite, and in his play "His House in Order" is attracting brilliant audiences. H. B. Irving began an engagement at the Colonial on Jan. 7, and for this week is playing a double bill, "Mauricette" and "Markheim." A notable production of "Twelfth Night" is being given by the revived Stock Company, which in many ways compares favorably with the ambitious, stellar presentations seen here within the last two or three years.

Bridgeport, Conn., Jan. 10.—Dec. 10 Andrew Mack in "Arrah-na-Pogue" was greeted by a large audience. Dec. 11-12 Robert Mantell in "Richard III," "Hamlet," and "King Lear" gave excellent performances. Viola Allen followed the next evening in "Cymbeline" and the S. R. O. sign was displayed. Dec. 24 "The Clansman" appeared to a large house. Dec. 17 "Little Johnny Jones" did a good business, while Grace Cameron in "Little Dolly Dimples" played to capacity. Dec. 28 Ethel Barrymore in "Alice-Sit-by-the-Fire" also drew a capacity house. Jan. 3 "His Honor the Mayor" made a tremendous hit. Jan. 7 Robert Lorraine in "Man and Superman" packed the theatre.

Buffalo, N. Y., Jan. 10.—Raymond Hitchcock in "The Gallipoli" scored a hit at the Star Theatre. "The Prince of India," with William Farnum in the leading rôle, received the most enthusiastic welcome. "The College Widow" was enjoyed by large audiences. "Mrs. Temple's Telegram" repeated its success at the Lyric Theatre. Richard Golden in "The Tourists" was well received. E. L. Sothern and Julia Marlowe gave excellent presentations of "John the Baptist," "The Sunken Bell" and "Jeanne d'Arc." De Wolf Hopper in "Happyland" played a return engagement. Mrs. Langtry in "Between the Nightfall and the Light" scored a success. Melba gave a wonderful concert in Convention Hall.

Cedar Rapids, Iowa, Jan. 1.—The past month has been quiet. On the 12th Henry Jewett appeared in "The Squaw Man" and played to a large and enthusiastic audience. Kellar, the magician, drew well. Mabel Barrington and Jos. E. Howard in "The District Leader" attracted a full house and were at once booked for a return engagement. "The Gingerbread Man" was greeted by capacity houses at the Christmas performances. Ross Snow and Eddie Redway pleased as on their previous visit. Roselle Knott in "The Duchess of Devonshire" received a cordial welcome.

Charlotte, N. C., Jan. 9.—Creston Clarke in "A Ragged Messenger" pleased a good house. "Are You a Mason?" did well. "Hoity Toity" played to good business. Harry Bulger in "The Man from Now" proved one of the strongest attractions of the season. A return visit of "The Tenderfoot" drew extremely well. Tim Murphy in "A Corner in Coffee" received good patronage. Thos. Jefferson in "Rip Van Winkle" gave a delightful performance.

Chattanooga, Tenn., Jan. 7.—The past month brought many musical comedies, of which "The Girl and the Bandit" with Viola Gillette and a capable company, was undoubtedly the best. "The Sleeping Beauty and the Beast" were given a generous welcome. A mediocre company presented "Parfai" in English during holiday week before a packed house. The Ben Greet players were here for two nights, presenting "Everyman" and "The Merchant of Venice" in excellent style. Dustin Farnum in "The Virginian" drew a crowded house, as did Thomas Jefferson in "Rip Van Winkle." Chas. B. Hanford and his accomplished wife gave a good interpretation of "Julius Caesar" on January 3. Paul Gilmore in "At Yale" and Al. H. Wilson in "Metz in the Alps" were, as usual, pleasing. "A Message from Mars" on Jan. 1 drew well. The best attraction at the Bijou was a presentation of "When Knighthood Was in Flower." The beautiful new Shu-

bert Theatre was opened on Dec. 3 with Gadsdi in concert, assisted by orchestra and a fine chorus of 150.

Chicago, Ill., Jan. 10.—Henrietta Crossman at Powers' in "All of a Sudden Peggy" played to capacity houses in spite of the light, inconsequential character of the piece, which proved, however, to be a merry and clean entertainment. William Gillette has followed in "Clarice," a sentimental idyl with a peculiar fascination for the brusque Westerner. The engagement is a prosperous one. At the Illinois, Fritz Scheff's return engagement in "Mlle. Modiste" was a renewal of a former triumph. No more popular prima donna has ever appeared in this city. She was succeeded on Jan. 7 by Ethel Barrymore in a revival of "Capt. Jinks of the Horse Marines." Another prime favorite here is Otis Skinner, who is appearing at the Grand in Lavedan's "The Duel." The most satisfying engagement of the month has been the return of Lena Ashwell to the Studebaker in a repertory including "Mrs. Dane's Defence," "The Shulamite" and "The Wooing of Eve," a new comedy by Hartley Manners. Miss Ashwell won an unqualified triumph for her brilliant characterization of Mrs. Dane.

Cleveland, Ohio, Jan. 8.—The offerings of this month have been especially pleasing. Marie Cahill in "Marrying Mary," followed by Geo. M. Cohan in "Geo. Washington, Jr.," drew large holiday audiences at the Opera House. Henry W. Savage's Grand opera, "The Song of the Butterfly" was probably the finest musical production heard here in a long time. Raymond Hitchcock in "The Galloper" was well liked. "The Road to Yesterday" and "On Parole" drew fair. Virginia Harned in "The Love Letter," followed by Richard Golden in "The Tourists," drew large houses. Keith's continues to present good bills, and is always crowded.

Clinton, Iowa, Jan. 7.—Patrons of the Clinton during the past month have had many pleasing plays to witness, among the number, Paula Edwards in "Princess Beggar," "The Gingerbread Man," "Sergeant Kitty," Roselle Knott in "The Duchess of Devonshire," and Neil Burgess in "The County Fair," all drew good houses. Amelia Bingham is booked for the 17th of January.

Colorado Springs, Col., Jan. 7.—Dec. 8 "The College Widow" drew a capacity house. On the 10th "The Scroogers" were well attended. The 12th "Crimin' Creed" drew a small audience. Dec. 21 "Buster Brown" played to good houses, the 24th "The Sultan of Sulu" played to capacity. On Christmas "Uncle Josh Perkins" was presented, the 29th Maude Fealey appeared in "The Illusion of Beatrice." Dec. 31 Jane Kennark presented "The Toast of the Town" and New Year's Day brought "Raffles, the Amateur Cracksman."

Columbus, Ohio, Jan. 5.—An event of the past month was the opening of the Keith Vaudeville Theatre on Dec. 24. Bills of the kind Keith furnishes will be the rule. W. W. Prosser is the new manager of the house. The Shubert continues to offer good attractions. One of the most enjoyable plays witnessed in this city in several years, "The Road to Yesterday," held the boards the week before Xmas, and though the poorest week in the year the merit of the piece drew increased crowds daily. Other offerings have been the Jeffersons, "The Love Letter," "On Parole," "The Rose of the Alhambra" and David Warfield in "The Music Master" on Jan. 10, 11 and 12, for which advance seat sale promises packed houses. The Great Sothern has offered Modjeska, H. B. Irving in "The Bells," Amelia Bingham in "The Lilac Room," and "The Prince of India" to be here the entire week of Jan. 7. Dustin Farnum in "The Virginian," who played a return engagement on New Year's, was as much appreciated as ever.

Creston, Iowa, Jan. 8.—Stetson's "Uncle Tom's Cabin" was well received by a fair-sized audience on the 18th. "The Show Girl" gave an excellent performance to a full house on the 19th. On the 20th the Boston Ideal Opera Co. presented "The Mikado" to a small audience. "The Maid and the Mummy" was well received on the 26th. Geo. Ade's production "The County Chairman," made its first appearance here on the 28th, and was enthusiastically greeted by a large audience. Primrose's Minstrels on the 31st were also well received.

Decatur, Ill., Jan. 5.—We have been especially favored during December with high-class attractions. Fred Mace in "The Umpire" was well received. "Roger Bros. in Ireland" visited Decatur for the first time. Williams and Walker, "Abyssinia" pleased a fair house. "The Pirates of the Christmas attraction," "Forty-five Minutes from Broadway," with "Corinne," played to a large and well pleased audience. "We Are King" played here Jan. 2 to a poor house. "The Time, the Place, and the Girl" drew the record house of the season, many people being turned away after all standing room was sold.

Denver, Colo., Jan. 3.—Such successes as "The College Widow" and "In the Bishop's Carriage," drew fairly well at the Broadway, while "The Sultan of Sulu" and "Buster Brown" crowded the Tabor to the doors at every performance. The past month brought to Denver a stock company known as the Brandon Players, who have engaged the Divoli Theatre, recently freed by the musical organization of that name. At the present writing we have McIntyre and Heath in "The Ham Tree." At the Tabor, Maude Fealey, a Denver girl, is drawing packed houses in "The Illusion of Beatrice."

Duluth, Minn., Jan. 5.—Wm. H. Crane and Ellis Jeffreys in "She Stoops to Conquer" drew a capacity house. Otis Skinner in "The Duel" proved one of the foremost attractions of the month. Adelaide Thurston in "The Girl from Out Yonder" drew the best houses of the season. Anna Eva Fay, who for one week answered the questions of the curious, was well received.

East Liverpool, Ohio, Jan. 8.—Mary Mannering in "Glorious Betsy" appeared before a large audience. "On Parole" was witnessed by a small but enthusiastic audience. Modjeska in "Macbeth," her farewell performance, was greeted by a large audience. Eva Tanguay played to a fair house. Tom Waters in "The Mayor of Laughland" drew but a small attendance. "The College Widow" was enjoyed at two performances. Al G. Field's Minstrels played to good houses. De Wolf Hopper scored a hit in "Happyland."

Elmira, N. Y., Jan. 10.—"His Honor the Mayor" returned for the third time and presided over a capacity house. "Coming Thro' the Rye," "The Free Lance," and "The Gingerbread Man" rounded out a strong musi-

cal side. "Mr. Hopkinson" supplied humor aplenty and "The Lion and the Mouse" took the lead among the dramas. An interesting event of the month was the appearance of Henri de Vries in "The Double Life."

Fargo, N. Dak., Jan. 5.—The New Year finds another theatre opened to Fargo theatregoers presenting vaudeville at popular prices. The Grand was opened on the 20th by the Elk's Minstrel Show. We have had Kerry Gow in "Arizona," Walker Whiteside in his new play "The Magic Melody," Helen Byron in "Sergeant Kitty," and Max Fignall in "The Man on the Box." Helking, the German cellist, under the auspices of the Fargo Conservatory of Music, gave a delightful program on the 8th. The St. Paul Symphony Orchestra plays here on the 15th.

Fresno, Cal., Dec. 26.—For the first time since the San Francisco disaster Fresno is once more favored with the best productions. George Ade's ever popular "The College Widow" scored a decided hit this season. "Checkers," presented for the first time here, drew a crowded house at each of its two performances. "Strongheart," with Robert Edeson, was declared one of the best plays witnessed here in some time. Maxine Elliott, a favorite here, appeared in "Her Great Match" before a large audience. The Lombardi Opera Company stopped here one night and music lovers were favored with the Italian Opera.

Green Bay, Wis., Jan. 4.—Liebler and Company's production of "The Squaw Man," with Henry Jewett in the Faversham rôle, pleased a responsive house the forepart of the month. Neil Burgess gave two performances of his hackneyed "County Fair." The production of "The Merchant of Venice" failed to impress a small house. The great Ellery band, with Taddeo di Girolamo directing, delighted immense crowds. The surprise of the month was the series of splendid performances by the Willard Mack and Maude Leone Stock Company, who gave us a week of Broadway successes in a pleasing manner. Fair vaudeville was the rule at the Bijou.

Haverhill, Mass., Jan. 8.—Raymond Hitchcock in "The Gallipoli" was the only first-class attraction here last month. The remainder was taken up by repertoire companies. Lester Lonergan in "If I Were King," Charles Klein's "The Time of Your Life," Frank Lator and Stella Mayhew in "Coming Thro' the Rye," Grace Cameron in "Little Dolly Dimples" and Nance O'Neil in "Magda" are booked for this season.

Hazleton, Pa., Jan. 9.—Among the various attractions at the Grand "Piff, Paff, Poff" drew the largest audience. "A Break for Liberty," "The Master Workman," "The Mayor of Laughland," and "Outside the Gates of Paradise" were successfully presented. The week of Dec. 24 the Irene Meyers Co., Otto Bros. in "The Girl from Broadway" and "The Gingerbread Man" made a very favorable impression. Daniel Sully in "The Matchmaker," "On the Bridge at Midnight," "The Great Lafayette" and "His Honor the Mayor" did good business. The Family Theatre continues to present good vaudeville.

Hutchinson, Kan., Jan. 8.—"The Devil's Auction," "Nobody's Claim," "My Friend from Arkansas," "Finigan's Ball" and "The Hidden Hand" played to good business. "The Holy City" and "The Royal Slave" pleased their many patrons. "The Little Duchess" was the best musical event of the month. "The Maid and the Mummy" played to full houses. Jane Kannark in "The Toast of the Town" was well received. S. Miller Kent in "Raffles" was exceptional. The Rose Vaudeville House opened this month and is presenting the best attractions.

Ithaca, N. Y., Jan. 10.—"Man and Superman" Dec. 1, and Henri de Vries in "The Double Life" Dec. 12, delighted patrons of the Lyceum. Other attractions have been "Comin' Thro' the Rye," Hamilton Brothers' "Fantana," the annual visit of "Way Down East," and David Proctor in "A Message from Mars."

Jackson, Mich., Jan. 8.—The plays of the past month are as follows: "Ben Hur," which gave five productions to full houses on the 10th, 11th and 12th. On the 15th Corinne in "Forty-five Minutes from Broadway" played to a good house and appreciative audience. Dustin Farnum played the "Virginian" on the 21st to a fair house. On Jan. 1 "Humpty Dumpty" was presented to good houses. James K. Hackett in the "Walls of Jericho" on the 2d was witnessed by a fine audience. "The Straight Road" was presented by Blanche Walsh on the 8d to a good house and pleased audience. On the 4th "The District Leader" played to a delighted audience.

Jacksonville, Ill., Jan. 7.—One of the most enjoyable attractions of the past month was the Standard Opera Co., Dec. 13-14, presenting "Martha" and "The Bohemian Girl" in English. The first presentation here of "Red Feather" was given Dec. 10, with Cheridah Simpson in the title rôle. "Captain Careless," "The Gingerbread Man" and "The Umpire" were well received. Lhevinne, the Russian pianist, scored a triumph Dec. 17. Wright Huntington in "The Pit" played to a full house Dec. 28. On Jan. 2 "The Time, the Place, and the Girl" delighted the largest audience of the season. The farewell visit of Modjeska, who will appear at the Lay Macbeth, Jan. 8, is awaited with interest. "We Are King" was given by a competent company Jan. 5.

Joliet, Ill., Jan. 4.—The holiday season seems to have interfered little with the attendance at the local theatre. "The Red Feather," however, followed too closely upon "The Umpire" to draw better than a fair house. "The County Chairman" on Dec. 12 did well. Wm. H. Crane and Ellis Jeffreys in "She Stoops to Conquer" played here Dec. 14. "In Old Kentucky" played to capacity houses Dec. 15, and Williams and Walker in "Abyssinia" pleased a large audience the 18th. "Forty-five Minutes from Broadway" with Corinne, was enthusiastically received Dec. 29. The S. R. O. sign was displayed at the performances of "Charley's Aunt" on New Year's day.

Keene, N. H., Jan. 7.—The holiday season witnessed few attractions at the local Opera House. But one company appeared during the month of December, the Salisbury-Murray Stock Company filling a week's engagement in repertory. Jan. 3 David Belasco's "The Girl of the Golden West" was presented and declared the best ever seen here.

Lansford, Pa., Jan. 8.—Among the many attractions of last month were "My Wife's Family," "The Mayor

of Laughland," "Sidetracked," "A Break for Liberty," and "The Warning Bell." The Opera House has been doing an immense business and bookings for the balance of the season are the best that could be secured.

SYLVAIN R. LIVINGSTONE.

Lawrence, Mass., Jan. 10.—"The Shepherd King," with Wright Lorimer in the title rôle, did very good business for a week. Elsie Janis made her initial appearance here in "The Vanderbilt Cup," and large numbers of her admirers were turned away. Shakespeare's "Cymbeline" was very well portrayed by Viola Allen, and attracted a select audience, but the principal interest of the month was centered in the local comedian, Frank Lalor, who appeared to a packed house in "Coming Thro' the Rye." Nance O'Neil, who disappointed a large audience on her last appearance, presented "Magda" to a fair house. A new theatre, it is expected, will be erected by Julius Cahn, who was in the city recently looking over possible sites.

JOHN MULHOLLAND.

Lexington, Ky., Jan. 9.—Manager Scott inaugurated the New Year with two performances of "The Umpire," followed by "The Brothers in Ireland," with Marion Stanley and Bessie De Voie, who pleased S. R. O. audience, "Uncle Josh Spruceby," "A Woman of Mystery," and Neil Burgess in his greatest success "The County Fair," who played to capacity. Lillian Russell in "The Butterfly," Henrietta Crossman in "All-of-a-Sudden-Peggy," and Fritz Scheff in "Mlle. Modiste," are scheduled for this season. J. F. A.

Lima, Ohio, Jan. 1.—"The first attraction of note was Thos. Jefferson in "Rip Van Winkle." On the 11th "The Beauty Doctor" was well received. The 17th brought the Roger Bros. "In Ireland." "The Mayor of Tokio" was the Christmas attraction. "The Clay Baker" and "The Woman in the Case" scored well. Amelia Bingham in "The Lion's Room" drew a capacity house. The Orpheum continues to present good vaudeville bills.

DONALD MACDONALD.

Lahano City, Pa., Jan. 8.—Tom Waters in "The Mayor of Laughland," drew a very large audience to the Kaiser Theatre. Dan Sully in "The Match Maker" pleased a large house on Christmas Day. We have also seen Adelaide Hermann, "At the Gates of Paradise" and "The Warning Bell," with Clarence Bennet. The Family Theatre has been advertised for sale.

SYLVAIN R. LIVINGSTONE.

Massillon, Ohio, Jan. 9.—"Our New Minister" was well received by a large and appreciative audience on the 12th, as was Richard Milton in "What Happened to Jones" on the 17th. Christmas matinee and night Stetson's "Uncle Tom's Cabin" played to S. R. O. "The Man from the West" on the 28th proved a poor attraction. "Mrs. Temple's Telegram" on the 3d, with Harry Connor and Grace Reals, was one of the best productions witnessed here this season.

R. B. CRAWFORD.

Memphis, Tenn., Jan. 8.—Richard Mansfield in repertoire was the event of the month. Later we saw Amelia Bingham in "The Lilac Room." Mabel Montgomery in "Zaza" was well received. Mme. Schumann-Heink gave one concert to a responsive audience. "Parsifal's" first production here was heartily welcomed. "The One Woman" was favorably endorsed. Frank Daniels in "Sergeant Brue," Chas. B. Hanford in Shakespearean repertoire and Paul Gilmore in "At Yale" were all enjoyable. The Roger Brothers in "In Ireland" did well.

EDWARD F. GOLDSMITH.

Middletown, Conn., Jan. 10.—On Dec. 10 "David Harum" was presented to a pleased audience. On the 11th Andrew Ross in "Aren't We Poppin'?" was greeted by a responsive house. "Little Johnny Jones" on the 20th gave satisfaction. On the 26th "His Honor, the Mayor" brought much pleasure. Nance O'Neil as Magda on the 28th, met with an enthusiastic welcome. On Jan. 4 Lawrence D'Orsay in "The Embassy Ball" delighted a large audience. Other attractions have been "A Marked Woman," "Thorns and Orange Blossoms" and the Grace Cameron Opera Company.

C. B. HALSEY.

Minneapolis, Minn., Jan. 4.—The management of the Metropolitan within the coming six weeks will offer such attractions as Francis Wilson in "The Mountain Climber," William Gillette, the Daly Musical Company in "A Country Girl" and "The Cingalee," James K. Hackett in "The Walls of Jericho," also "Madame Butterfly," "His House in Order." At the Bijou, Harry Clay Blaney and "Arizona" have done well, and James J. Corbett and Brady's company in "The Pit" are looked forward to. The Frawleys have been strengthened by securing Miss Alice Johnson as their leading woman; she will make her initial appearance in "Barbara Frietchie." The Orpheum has been well patronized, the quality of the bills improving. The Julius Steger Co. is booked to appear the week of Jan. 13. The Symphony Orchestra's popular priced Sunday afternoon concerts have been very well patronized, and will doubtless become permanent features of the musical season.

JACOB WILK.

New Orleans, La., Jan. 5.—The Shubert Theatre opened its doors Dec. 29 with "The Lion and the Mouse." Some of the best plays are promised us at that playhouse. The Tulane has had, respectively, Olga Nethersole in repertoire, "The Lion and the Mouse," "The Prince of Pilsen," and Robert Edeson in "Strongheart." At the Crescent S. Miller Kent in "Raffles," "Barney from Ireland," and "The Sleeping Beauty and the Beast." The Orpheum has had its "Big Road Show," always large houses; good vaudeville. The Baldwin, another new theatre, opened with "If I Were King." They are doing nicely. The Brown-Baker Stock Co., playing at the Lyric, caters to its clientele with melodrama. The Grand Opera, with the San Carlo Opera Co., was a distinct disappointment.

GUS A. LLAMBIAS.

Norwich, Conn., Jan. 9.—Thanks to Manager Jackson this month has been a good one on the Broadway. Little Johnny Jones, presented by an excellent company, headed by Adele Rafter and Bobby Barry, was seen here for the third time, but nevertheless drew a large house. The Christmas Day attraction, "His Honor the Mayor," played two performances to packed houses, and then celebrated the day in the parlors of the Wauregan House. A play which took well here was "Caught in the Rain," by William Collier. Lawrence D'Orsay, who has been seen at the Broadway before, appeared Jan. 7 in "The Embassy Ball."

L. F. BRIDWELL.

Oakland, Cal., Jan. 5.—Maxine Elliott, supported by an exceptionally strong cast in Fitch's comedy, "Her Great Match," followed by Guy Bates Post in "The Heir to the Hoorah" drew very well. Kolb and Dill in "Lone-some Town," week of Dec. 17, pleased some. James O'Neil in "Monte Cristo" and "The Voice of the Mighty," Christmas week, was well received. Olga Nethersole will be seen in five plays next week. This is Miss Nethersole's first appearance on the Coast and the box office receipts should be large. Franklyn Underwood in "Lovers' Lane," the excellent attraction at Ye Liberty, was followed by Henry Arthur Jones' "Masqueraders," which is meeting with splendid patronage. "The Lily of the Valley," a romantic comic opera in two acts by Theo. Vogt, a popular Oakland and San Francisco clubman, commencing Dec. 10. "The Toy Maker," with Ferris Hartman in the title rôle, is the best comic opera produced in this city this season.

Geo. A. HUGHES.

Oklahoma City, Okla., Jan. 5.—The following attractions have been enjoyed by theatregoers of this city:

Dec. 1 Hoyt's "Bunch of Keys," 2d, "Happy Hooligan," 5th, "The Vanderbilt Cup" played to standing room, 8th and 9th, Mildred Holland met with a cordial reception, the 11th, "West Minstrels," 12th, "The Comedy Club," her initial bow to a fair audience, 14th and 15th, "The Land of Nod" made a hit, 15th, W. B. Patton in "The Slow-poke," on the 19th and 20th "The Clansman" caused the S. R. O. sign to prevail during their engagement of three performances, 21st, S. Miller Kent in "Raffles," 22d, "The Devil's Auction," 23d, "The Little Duchess," and the 24th "The Orphans' Prayer." On Christmas Harry Bresford played to full houses, presenting "The Woman Hater," on the 29th and 30th "The Red Feather" was greeted by enthusiastic audiences, and Louis James in Shakespeare's "Merry Wives of Windsor" also scored well.

A. D. ENGELSMAN.

Omaha, Neb., Jan. 6.—December brought us much that was appreciated. "The Merry Wives of Windsor" with Louis James as the jolly old reprobate, Falstaff, Richard Mansfield in "Peer Gynt" and "Beau Brummel," "The Squaw Man," "Wonderland," "The Maid and the Mummy" and "The County Chairman," all received splendid support. "The Toast of the Town" featured Miss Jane Kennark, a warm favorite here. Our expectations concerning "The Ham Tree" and "The College Widow" were abundantly fulfilled. "The Mountain Climber," with Francis Wilson, pleased, but was considered a poor choice for his talent.

SAM E. SMYTH.

Oswego, N. Y., Jan. 10.—Three performances of "The Lion and the Mouse" at the Richardson delighted large audiences. "Coming Thro' the Rye," "A Country Girl," "Choir Singer," "Ninety and Nine," and "The Gingerbread Man" played to good houses. "Svengala," the week of Jan. 14, Viola Allen and Vogel's Minstrels are booked for January.

M. J. WIGGINS.

Parsons, Kan., Jan. 8.—The first attraction of real merit the past month was Jane Corcoran in "The Freedom of Suzanne," which was well received by a small though appreciative audience. "The Sultan of Sulu" on the 4th was by far the best musical comedy this season. Jane Kennark in Clyde Fitch's play, "The Toast of the Town," was given an enthusiastic welcome by a good-sized audience on Dec. 13. "The Clansman" on the 27th and "The Squaw Man" Jan. 2, both played to capacity, and were the best dramas witnessed here this season.

FORDE BERO.

Philadelphia, Pa., Jan. 8.—The most notable event of the past month was "Colonel Newcome," with E. S. Willard in the principal rôle. At the Chestnut Theatre Lillian Russell made her appearance in the new comedy by Kellett Chambers, "The Butterfly." Another event of interest was William Faversham in "The Squaw Man" at the Garrick. Blanche Bates made a return visit in "The Girl of the Golden West." "The Lion and the Mouse," which remained at the Opera House for six weeks, struck a popular chord, and in consequence the theatre was thronged at every performance. "Mr. Hopkinson" at the Chestnut, with Dallas Welford, kept the audience in continual laughter as did William Collier at the Broad in "Caught in the Rain." Camille D'Arville in "The Belle of London" was given a most cordial reception. Ethel Barrymore revived "Captain Jinks of the Horse Marines" at the Garrick and attracted a large audience, followed by the elaborate scenic production, "The Prince of India." At the Walnut the following productions were given: "Mrs. Wiggs of the Cabbage Patch," "Eileen Ashore," with Chaucer Olcott in the leading rôle; "The Jungle" also appeared at this theatre. The debut of Geraldine Farrar here in "Romeo et Juliette" was a complete triumph. The installation of a stock company at the Chestnut will have to be postponed until March, as that theatre is now booked until end of February, owing to the excellence of several productions for which time could not be found in theatres of the larger cities.

R. H. RUSSELL.

Pittsburgh, Pa., Jan. 9.—Henry B. Irving, whose "Lyon's Mail" and "Mauricette" were particularly enjoyed, won instant recognition over the handicap of being his father's son. Fay Templeton and Victor Moore were clever in "Forty-five Minutes from Broadway." William Faversham's performance of "The Squaw Man" was certainly enjoyed. Eddie Foy in "The Earl and the Girl" was the Belasco Christmas offering. Lena Ashwell, with splendid support, followed at this house in "The Shulamite" and "Mrs. Dane's Defence." Odette Tyler and William Ingersoll in Edward Peple's "The Love Route," to the favor, Mr. Mansfield in "Peer Gynt" is now playing to the capacity of the Nixon. Those who were fortunate enough to see this Ibsen fantasy were speechless in their wonder at the Mansfield genius.

HOWARD JOHNSTON.

Portsmouth, Ohio, Jan. 3.—"Fantana" on Dec. 10 played to a good house. Al G. Fields, the 11th, with a fine minstrel, drew a capacity house. Tim Murphy in "Old Innocence," a high-class attraction, was well received. Bob Fitzsimmons, the 15th, brought fair business. "Snug Harbor" was the Christmas attraction. Kathryn Osterman in "The Girl Who Looks Like Me," did well. De Wolf Hopper and Marguerite Clark in "Happyland," the 31st, were certainly a pleasing attraction to bring the old year to a close, and the house was packed from pit to dome. "The Light Eternal" on the 4th of January; "Prince Karl" the 11th and Mary Emerson in "His Majesty and the Maid," the 12th, proved good attractions.

ROY McELHANEY.

Racine, Wis., Jan. 7.—The attendance at two performances proved Williams and Walker to be favorites with theatregoers here. "The Rajah of Bhong" was greeted by a large audience. North Brothers played fourteen consecutive performances, each time to capacity. Walter Washburn's Co. in "100 to 1 Chance" at the Bijou, scored a great success. Electric Theatres continue to be popular.

J. ROBBINS FOSTER.

Rockford, Ill., Jan. 3.—Williams and Walker in "Abyssinia" played to a crowded house Dec. 17. Lhévinne, the Russian pianist, had a small house Dec. 18, owing to the holiday season. Dec. 22 Otis Skinner was greeted with the best house he has ever had in Rockford, and the presentation of "The Duel" will warrant a full house on a return date. Neil Burgess in "The County Fair," played to good houses on Christmas day.

A. MCG. HUFFMAN.

Rome, Ga., Jan. 8.—"The Sleeping Beauty and the Beast" played to a good house Dec. 18. "Everyman," with Ben Greet, was received by an appreciative audience. "The King of Traitors" played to a small house. "Me, Him and I" was greeted by an enthusiastic house. "A Message from Mars" was well received. Mr. Charles Hanford delighted his audience in "Julius Caesar." "The Tenderfoot" drew a large house on Jan. 7. Jan. 8 brought Thomas Jefferson in "Rip Van Winkle."

W. M. GAMMON, JR.

Scranton, Pa., Jan. 8.—The month of December at the Lyceum opened with "The Lion and the Mouse," which played to capacity. Dallas Welford in the comedy "Mr. Hopkinson," pleased a large and appreciative audience. Harry Kelly in "His Honor the Mayor" proved the hit of the season, being scheduled for a third return engagement. "The Free Lance" impressed its audience. Willie Collier packed the house in one of his first productions of "Caught in the Rain." Ethel Barrymore in "Alice-Sit-by-the-Fire" pleased a large audience. Joe Leach in "Girls Will Be Girls" drew well. "The Ginger-

bread Man" played to two crowded houses that well merited. The Academy of Music, the Family at the Star Theatre continue to please large audiences with popular attractions. Poli's new theatre building is nearing completion.

E. J. GOODMAN.

Seattle, Wash., Jan. 8.—"The College Widow" at Robert Edeson in "Strongheart" took the town by storm. "The Sign of the Cross," "The Marriage of Kitty," "The Woman Hater" played to capacity houses. "The zana," as usual, drew well. Maude Fealey in "The Vision of Beatrice" proved popular. Maxine Elliott "Her Great Match" and Max Figma in "The Man the Box" were well attended. Florence Roberts, an favorite with Western theatregoers, was heartily welcomed in "The Strength of the Weak." Guy Bates Post, who is here this week, is a Seattle man—that's all that need be said.

C. E. ARMSTRONG.

Selma, Ala., Jan. 8.—On Dec. 12 "Paul Gilmore" drew a good house. Dec. 13 "The Isle of Spice" played to well pleased audience. Dec. 24 "The Royal Chef" excellent business.

ED. LILIENTHAL.

Sioux City, Iowa, Jan. 3.—Comedy and comic opera have been offered the playgoers of this city during the past month, and drawn good audiences to the New City Theatre. Francis Wilson in "The Mountain Climber," Isabel Irving in "Susan in Search of a Husband," "The College Widow," "The County Chairman," and Her Jewett in "The Squaw Man," all delighted packed houses. "The Sultan of Sulu" renewed the enthusiasm of many admirers. Paula Edwards in "Princess Beggy" pleased a large house. "The Show Girl" did not favor here. Primrose's Minstrels pleased the devotees.

H. F. INGERSOLL.

Springfield, Ill., Jan. 8.—Superstitions were cast as on Dec. 13, for a crowded house greeted "The Bohemian Girl" and "Forty-five Minutes from Broadway." "The Bohemian Girl" and "Forty-five Minutes from Broadway" entertained large and appreciative audiences. "The Typewriter Girl" played to a fair house. W. Crane and Ellis Jeffreys, in an elaborate revival of "Stoops to Conquer," made quite a hit, followed by "Time, Place and Girl," which received the applause of a crowded house at two performances. Bobby B. and Stella Tracey in "Little Johnny Jones" caused lot of laughter from an enthusiastic audience. M. Jeska, supported by an able company, presented Shakespeare's tragedy, "Macbeth," and evidently has lost no of her old-time power to charm, for she was truly at her best in portraying the rôle of Lady Macbeth.

RAYMOND BAHR.

Springfield, Mass., Jan. 9.—Robert Mantell in "King Richard III" pleased an audience of good size, and Viola Allen played "Cymbeline" to an enthusiastic house. Maude Adams in "Peter Pan" broke the house record, three performances, and Ethel Barrymore was given cordial welcome. Willie Collier in "Caught in the Rain" certainly "caught on," but Elsie Janis in "The Vanderbilt Cup" danced to only fair business. At the Nelson Theatre, Lena Ashwell in "The Shulamite" and "Mrs. Dan Defence" scored a distinct triumph. "The Love Route" also pleased and "The Tourists" on Christmas Day did good receipts. Poli's has favored us with "Hermann, the Great," "Dan Burke and His School Girls," and other acts of high quality.

HARRY M. ATWOOD.

Stillwater, Minn., Jan. 3.—The Stillwater Auditorium, which is but a few months old, has afforded much pleasure to its patrons. Ben Hendricks, who appeared in "Ole Olson" the first part of December, received generous welcome. There was an unusual large attendance at "The Maid and the Mummy," Richard Carle's musical comedy. Fred Warren and a host of metropolitan favorites were warmly received. Some out of the ordinary were the "Swedish National Dance," who appeared here and rendered a program that was unique and interesting. Madam Hellstrom and her company gave a splendid concert in our theatre recently.

EDYTHE JENKS.

Syracuse, N. Y., Jan. 10.—The attractions at the Winter have not been as numerous during the past month, usual, but the quality has been excellent. Forbes Robson and Gertrude Elliott scored heavily in "Caesar and Cleopatra," while Marie Cahill in "Marrying Mary," likewise, playing to very heavy business. Sousa's "The Free Lance," with an admirable company of singers and dancers, was generously received. Edward Abeles "Brewster's Millions" also scored heavily. The Pasta continues with melodrama.

E. C. HEISE.

Tacoma, Wash., Jan. 1.—Attractions at the Tacoma Theatre during the past month have been numerous and exceptionally pleasing, including several old favorites. Florence Roberts, our popular Pacific Coast actress, delighted her many friends in the "Strength of the Weak" and "Magda." Max Figma in "The Man the Box" was given a hearty reception as also Maxine Elliott in "Her Great Match," Alberta Gallat who gave a splendid portrayal of "Dorothy Vernon Haddon Hall," Maude Fealey in the "Illusion of Beatrice" and Allen Doone in "Kerry Gow," which was a Christmas offering. "Peggy from Paris" and "The Y. K. kee Consul" furnished an abundance of comic opera in a manner that won the approval of large audiences.

F. KIRBY HASKELL.

Tamaqua, Pa., Jan. 8.—"Dr. Jekyll and Mr. Hyde" at Walker's theatre drew one of the largest houses of the season. "The Land of Egypt" a musical extravaganza, delighted a large audience. "A Thoroughbred Tramp," "New York Day by Day," "Child of the Streets," "Break for Liberty" and "The Imperial Stock Co." in repertoire of popular plays have all been presented successfully. Refined vaudeville attractions have a pleased large audiences.

SYLVAIN R. LIVINGSTONE.

Topeka, Kan., Jan. 8.—"The Squaw Man" played a capacity house. Murray and Mack, "Raffles," "The Marriage of Kitty," Primrose's Minstrels, "It Happened in Nordland," "Painting the Town," Arthur Dunn "The Little Joker," Maude Fealey and "The Clansman" all drew well.

LOUIS H. FRIEDMAN.

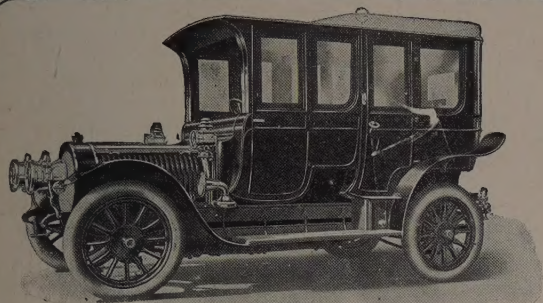
Waterbury, Conn., Jan. 1.—Viola Allen in "Cymbeline" pleased a large audience. "The Burglar's Daughter" drew fairly well, as did Geo. Monroe. "The Clansman" was the cause of much dissension through t Mayor at first forbidding its production and finally allowing it to go on. "The Cow Boy Girl" played to go houses. "For a Human Life" drew well. Nance O'Neil had two capacity houses on Christmas Day. Grace Cameron failed to make an impression in the play "Dot Dimples." "His Honor the Mayor" scored heavily. "Marked Woman" drew well and Elsie Janis in "The Vanderbilt Cup" played to standing room only.

HARRY C. HALL.

Wheeling, W. Va., Jan. 7.—December has been rather quiet, the Court and the Grand being dark more than ordinarily. Modjeska in "Macbeth" who ushered in the month, was followed by Jeff De Angelis in "The Governor." The next attraction, Wm. Fawsham in "The Squaw Man," was greeted by an overflowing house. "The Old Homestead," the Christmas attraction, entertained the usual holiday crowds. Chas. T. Aldrich in "Secret Service Sam," played a three night engagement in a crowded house. The Ideal Stock Co. occupied the theatre the following week presenting standard repertoire productions.

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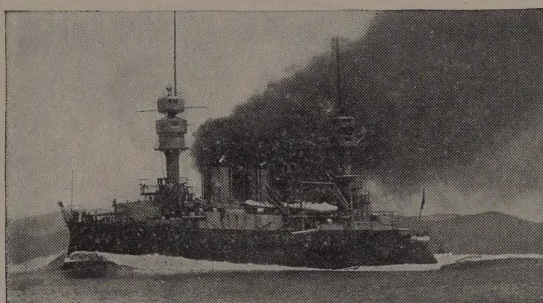
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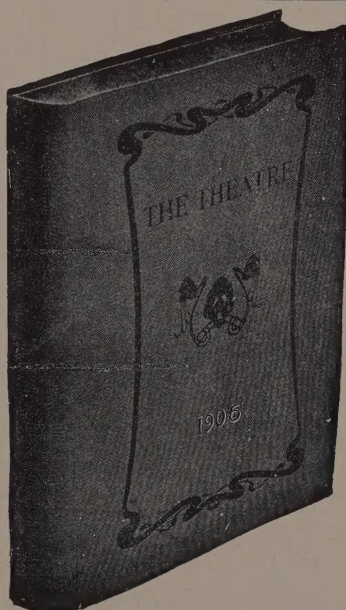
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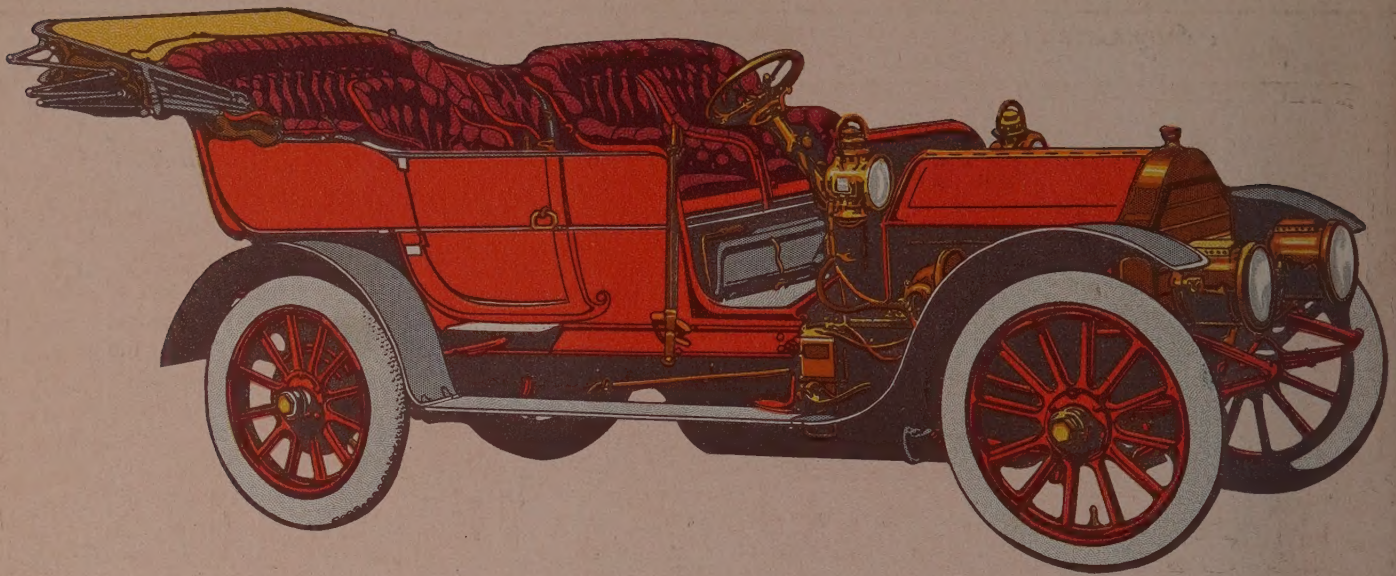
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THE THEATRE MAGAZINE
26 WEST 33d STREET NEW YORK



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